

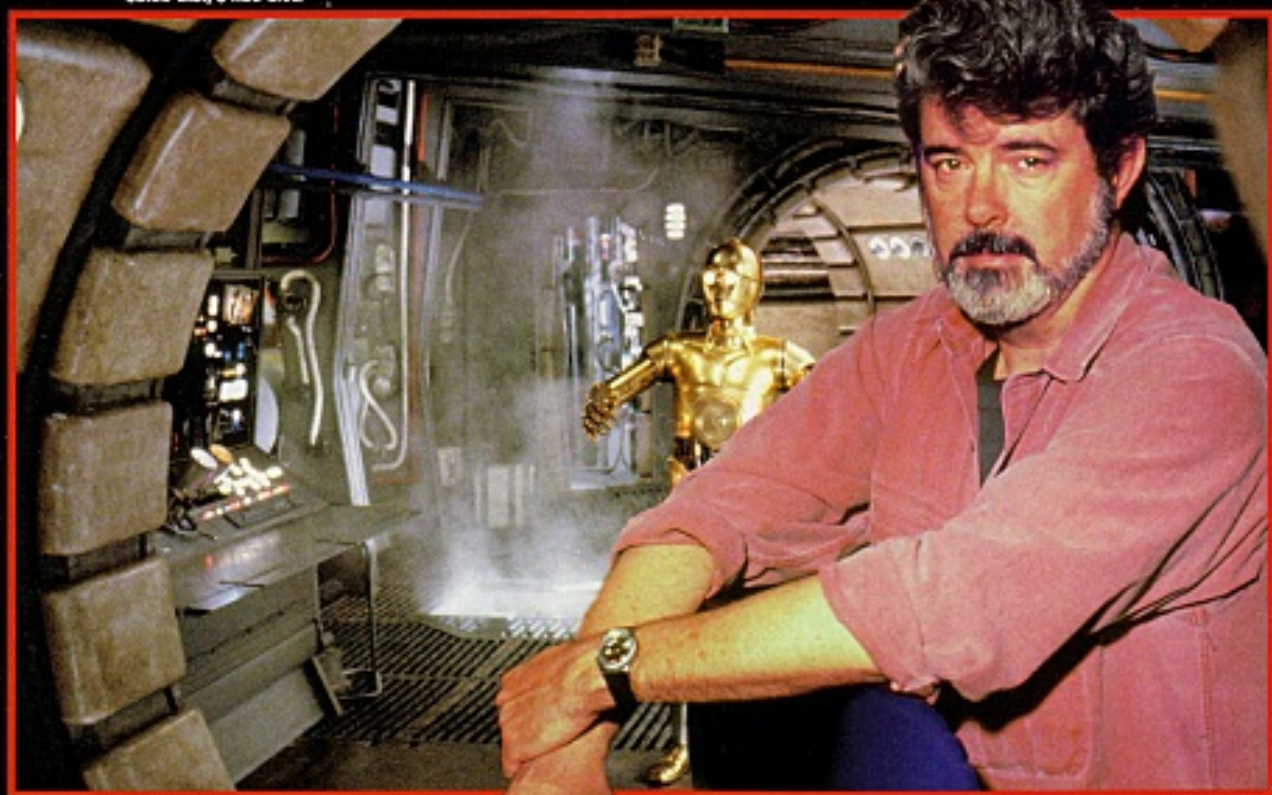
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THE MAN BEHIND
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STAR WARS INSIDER

ISSUE #26
\$3.50-U.S., \$4.50-CAN.



EXCLUSIVE INTERVIEW!

GEORGE LUCAS

PREPARING THE STAR WARS PREQUELS!

PLUS

BEN BURTT: THE SOUNDS OF STAR WARS

KEVIN J. ANDERSON: WRITING FOR STAR WARS

PREQUEL UPDATE WITH RICK MCCALLUM

STAR WARS NEWS FROM AROUND THE GLOBE!





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INSIDE INSIDER

15

GEORGE LUCAS
EXCLUSIVE INTERVIEW

61

STAR WEEZE
BY JON BRADLEY SNYDER

64

FRANK OZ
BY KEVIN STEVENS

68

BEN BURTT
BY JAMIE PAINTER

72

STAR WARS TATTOOS
BY JON BRADLEY SNYDER

76

KEVIN J. ANDERSON
BY DAVID PESCOVITZ

DEPARTMENTS:

- 3 REBEL RUMBLINGS
- 6 THE MAN INSIDE C-3PO
- 8 PREQUEL UPDATE
- 9 SCORING THE TRILOGY
- 10 STAR WARS AROUND THE WORLD
- 12 STRAIGHT FROM THE HORSE'S MOUTH
- 14 STAR NEWS
- 18 LUCASFILM'S LATEST
- 20 LUCASARTS UPDATE
- 79 SCOUTING THE GALAXY
- 80 CLUB CLASSIFIEDS

What's happening with the new *Star Wars* prequels? The creator of *Star Wars* reveals his early plans for the new films in this exclusive feature!

A year ago Weezer was barely a blip on the pop music radar. Today, they have a multi-platinum album, several hit videos, and are playing larger and larger concert venues in a town near you. More importantly, they're all *Star Wars* fans. We introduce you to pop music's rising *Star Wars* fans!

Most people know him as the man behind Yoda and Miss Piggy, however, Frank Oz has moved way beyond being a master of Muppets. Today, he is one of Hollywood's leading directors with his latest picture just released, *The Indian in the Cupboard*.

Ever wonder where all those alien sounds in the trilogy come from? How did Chewbacca get his bearish cry, R2-D2 get his electronic sigh or Darth Vader get his ominous breathing? They're all the creation of *Star Wars* sound designer Ben Burtt. The *Insider* spoke with Burtt recently about his important contribution to the sounds of *Star Wars*.

The *Star Wars* phenomenon crosses all boundaries and there are a multitude of creative ways that fans display their love for the trilogy. In this special photo feature, we show you an interesting, albeit offbeat, way some fans display their love of *Star Wars*!

He's the author of numerous *Star Wars* novels including the popular Jedi Academy Trilogy. Recently, we spoke with author Kevin J. Anderson to discuss the pleasure and pain of writing original fiction in the *Star Wars* universe.



15



61



64



68



72



76

PUBLISHER, PRESIDENT & EDITOR: Dan Madsen CREATIVE DIRECTOR: Howard Cook VICE PRESIDENT: John S. Davis SENIOR EDITOR: Jon Bradley Snyder COPY EDITOR: Maren Hoven IMAGING DIRECTOR: Dave Wolverton PHOTOGRAPHY: Mark Lewis/ Dave Wolverton CREATIVE SERVICES: Airworks and Associates ELECTRONIC PRE-PRESS: The Electronic Easel ACCOUNTING/COMPTROLLER: Mike Corbis

FOR MEMBERSHIP INFORMATION CALL: 303/341-1813 ADVERTISING: George Koster — 310/450-9035 COLUMNISTS: Bob Cooper, Anthony Daniels, Lukas Kendall, Stephen J. Sansweet, Sue Seserman, Jon Bradley Snyder CONTRIBUTORS FOR THIS ISSUE: Kevin J. Anderson, Ben Burtt, Oliver Denker, Gian Paolo Gasperi, Jane L. Garner, Patricia Gird, Lynne Hale, Allan Kausch, Andre Lake-Mayer, George Lucas, Rick McCallum, Anne Merrifield, Sophie Milton, Stacy Molema, Shane Morrissey, Frank Oz, Jamie Painter, Ellen Pasternack, David Pescovitz, Howard Roffman, Julia Russo, Steve Sansweet, Kevin Stevens, Elmel Takeda, Kim Yost & Lucy Audrey Wilson.

Issue #28: *Star Wars Insider Magazine* (ISSN 1041-5122) is published quarterly for \$9.95 per year by The Fan Club, Inc., 537 Olathe St., Suite C, Aurora, CO 80011 USA. Second class postage paid at Aurora, CO, and other additional mailing offices. POSTMASTER: Send address changes to *Star Wars Insider*, P.O. Box 111000, Aurora, CO 80042. Text copyright ©1995 Lucasfilm Ltd. All Rights Reserved. Photos ©1995 Lucasfilm Ltd. All Rights Reserved. Printed in the USA. Reprint or reproduction in part or in whole is strictly forbidden. One year subscription rates: \$9.95/U.S., \$12.00/CAN., \$21.95/FOREIGN. Single copies of latest issue available for \$3.00 ppd. Rates are subject to change without notice.

FROM THE PUBLISHER

DREAMS!

"You can't depend on your eyes when your imagination is out of focus."
—Mark Twain



I recently received a letter from a young girl in Cleveland, Ohio who, in addition to her passion for the *Star Wars* universe, loves to write. She related to me in this letter how *Star Wars* inspired her imagination and how she began writing her own stories utilizing the *Star Wars* characters. This, in turn, inspired her to create her own characters and her own universe in which, she says, she has written countless short stories of her own characters' adventures and has even won an award for one of her tales in a short story contest through a local newspaper. *Star Wars* helped to open up her imagination and now she finds great enjoyment and reward in dreaming up her own world and putting it on paper for others to read.

Letters of how *Star Wars* has inspired fans to achieve their goals arrive in our offices on a weekly basis. Stories of personal success or personal achievement are always inspiring especially when they are a direct result of this universe we all love to visit. We also receive letters from fans who have the desire to explore their own imaginations but relate how either their friends or family do not share in this passion and seemingly try to persuade them to drop their "dreaming" and focus their attention on more "reality-based" pursuits.

It is true that some people think dreams are only real while we sleep. This, however, is only true for those people who go through life with their eyes closed. They're the ones who can come up with a thousand reasons why you can't do whatever it is you really want to do, but never seem to have one reason why you can. Perhaps you have faced this type of roadblock yourself. George Lucas faced many roadblocks in bringing *Star Wars* to the screen. Fortunately for all of us, he believed in his vision and didn't give up, regardless of those who told him he should because his idea wouldn't work.

But you might say, "What if MY ideas don't work? There's no guarantee I'll be successful." Of course not. The odds will always be against you. Is that any reason to give up? Not on your life! The odds are worse if you don't try at all.

Having a little luck on your side helps as well. Let's face the facts; nobody ever achieved anything without a certain amount of luck. However, it takes more than just luck to reach your goals; it takes skill, dedication, a belief in yourself, and most importantly, the willingness to take risks.

People who always play it safe, who want guarantees on everything, will not reach the higher goals. That doesn't mean that people who take risks always succeed, though. Sometimes they do fail. And there's nothing wrong with that because those people who try and fail will get back up and try again if success is something they truly deserve.

Both the story behind the making of *Star Wars* and the story you see on the movie screen are, in part, about achieving your dreams. Both George Lucas and Luke Skywalker saw their dreams become reality. As a result of that, *Star Wars* has been a valuable tool for many in inspiring them to achieve their dreams no matter how big or how small. Use your imagination to dream new ideas. Every great thing that has ever been done began in the mind of one human being. So remember, if you have a dream, don't just stand around talking about it. Find out what you need to do to achieve it, and don't let anything or anyone stand in your way. Success comes to those who hustle while they wait!

Dan Madsen
Publisher

THE MILLENNIUM FALCON CONTEST!



The Official *Star Wars* Fan Club and Galoob Toys have teamed up to bring you a contest that's out of this world! One Grand Prize Winner will receive a highly collectible, rare 24kt solid-gold Micro Machines *Star Wars* Millennium Falcon!

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TRIVIA QUESTIONS

(YOU MUST ANSWER ALL SIX CORRECTLY! GOOD LUCK!)

1. What was the number of the cell that Princess Leia Organa was held captive in aboard the Death Star battle station in *Star Wars*?
2. What were the three ships in the original Micro Machines *Return of the Jedi* pack?
3. What was the name of the station on the planet of Tatooine that served as a hangout for the town of Anchorhead's youth, including Luke Skywalker?
4. What are the six figures in the Micro Machines Stormtrooper/Death Star transforming action set?
5. What was the radio callsign used by Admiral Ackbar during the battle of Endor in *Return of the Jedi*? This name also referred to the Admiral's vessel: the *Headquarter's Frigate*.
6. Name a vehicle that has appeared in a Micro Machines playset but not in a Micro Machines collection?

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STAR WARS INSIDER



REBEL RUMBLINGS

Letters from Our *Star Wars* Fans

...A year ago my son got hooked on the TV show *Power Rangers*. Because of its senseless violence I refused to let him watch or play with any *Power Ranger*-related products. But he insisted on playing with them. Then I remembered *Star Wars*. I saw *Star Wars* the summer before I started high school. I'm 31 years old now and I have seen the trilogy many, many times. Believe it or not, I have drawn a close kinship to the values of honesty, commitment and honor portrayed in the films. The fight between good and evil is a constant battle in many aspects of my life. That brings me back to my son, Tyler, who will be five years old this summer. He is already familiar with *Star Wars*. He watches and pays close attention to everything. Afterwards, we talk about it, and sometimes we play *Star Wars*. He is so into it that when he goes to school, he talks about it and plays it. Of course, many of the other kids have no idea what he is talking about. Needless to say, my son and I are closer thanks to the vision of George Lucas and many others. We cannot wait for the new release to come out so we can see our favorite characters on the big screen.

Oh, and about the *Power Rangers*...In January of this year, all six *Power Rangers* lost the battle with Luke, Han, Leia, Chewbacca and Yoda. Rest in peace *Power Rangers*! And the spirit of the Force lives forever!

Billy Lee
San Antonio, TX

...I wrote to comment on the Dorman piece featured in issue #25. WOW! I've never seen such life portrayed in the worlds of my dreams. After getting the names, I cross-referenced them in *A Guide to the Star Wars Universe* and rewrote a longer version for each magistrate on my word processor, learning quite a bit in the process. Oh, by the way, I forgot to tell you why. I took the two pages out of the *Insider* and framed them along with the page I typed up. It makes a proud addition to the collection of original *Star Wars* posters on my wall. If possible, I look forward to seeing more original pieces in future issues.

From one Jedi to another, I'd like to thank you and the rest of the people at the *Insider* for all the great stuff you manage to come up with year after year for the millions of fans like me, just starving for more info. Well, gotta get back to the reading!

Robert Giffin Bosche
Lake Forest, CA

...Being a new member, I just received issue #23 of this magazine as a back order. Frankly, I was disappointed with the "Cult of Wedge" feature by Mr. Snyder. There's no question Wedge Antilles deserves credit (and a medal or two) for his contribution to the Alliance, but Mr. Snyder needs to wake up and smell the brualiki and Menkooro.

George Lucas created *Star Wars* with a unique

balance of characters to make the story more captivating. He left Wedge as a minor character without a background. If you were to give Wedge a complex history, it would alter the trilogy. (Gasp!) Don't mess with perfection.

Mr. Snyder writes that Wedge should be credited with the destruction of the Death Star. Were we watching the same movie, Mr. Snyder? Was it Wedge's Force ability that targeted the tower? Was it Wedge's ship that shot Darth Vader's TIE fighter off Luke's tail? I don't think so.

Mr. Snyder adds that Luke and Leia are 'glory hounds.' In my opinion, they deserve all the glory given to them. Leia withstands excruciating tor



The Force was certainly with this baseball team, appropriately named the Rebels, as they headed to the playoffs. Their mascot, Yoda, was a big hit with the fans.

ture to prevent the annihilation of the Alliance (including Wedge).

Luke has to face many hardships as well. As the last of the old Jedi and the first of the new, he is isolated with the responsibility of setting the boundaries of a Jedi Knight, for himself, as well as Leia and her children. He witnesses the deaths of his aunt, uncle, two respected mentors, and his own father. If Luke isn't deserving of our respect, I don't know who is.

If you want to call Luke a glory hound, you might as well call George Lucas one. After all, he just created, directed, and wrote *Star Wars*. If he wasn't around, *Star Wars* could still have been made without him. Yeah, right. Just like Wedge and the others could have rescued the princess, destroyed the Death Star, defeated Darth Vader, etc., without Luke.

Mr. Snyder, Wedge deserves credit, but if the character of Wedge were real, I'm sure he wouldn't want you to discredit his fellow Rebels in order to give him his dues.

Other than the aforementioned article, I have thoroughly enjoyed *Star Wars Insider*, including Jon Bradley Snyder's other contributions. I especially enjoyed the remark in "Scouting the Galaxy" (issue #23) about "Prince Leia Underoos."

Thanks for all the wonderful information, and may the Force honor all the heroes!

Brianna L Brumbaugh
Lentner, MO

...This letter is concerning the release of *Star Wars: The Special Edition*. Is adding special effects to replace those of old really the right thing to do? Sure, there are aspects of the new version of *Star Wars* that I am eagerly awaiting to see. For instance, items that George Lucas wanted to include in the original feature film but couldn't due to lack of technology, time and funds. Examples like the Han Solo encounter with Jabba the Hutt, and the recreation of the *Star Wars* cantina scene, which the director was not entirely pleased with. What bothers me is the unnecessary addition of special effects to make a more clear image of a space vehicle flying through space. I'm more interested in seeing *Star Wars* for the first time in the theater in its original format. (I wasn't able to see *Star Wars* in 1977 because I wasn't born until 1979.) Although I'm young, I can appreciate classic films for what they are worth.

By updating *Star Wars* with modern effects, children of this generation will miss out on two things. They will not realize how advanced *Star Wars* was for its day, compared with other pictures, and they will be unable to experience how far we have come along in the special effects industry.

George Lucas created his saga for a generation growing up without fairy tales. The *Star Wars* trilogy is an epic adventure meant to be seen in every generation, but in its original format to retain its timeless qualities.

Gary S. Knight
Bensalem, PA

...I am 17 which puts me at being less than one when the first movie came out. My mom says my first words were "Corellian Stock Freighter" but I don't know if I should believe her. I remember collecting all the *Star Wars* memorabilia I could. I kick myself every time I think of how I played "Luke Falls Into Mud Pit" or "Millennium Falcon Flies Off the Roof." The only things I have of *Star Wars* that are worth anything are my Boba Fett missile launcher, and my Anakin Skywalker. I also have the Falcon but the dish broke off. (due to the roof incident.)

I have a friend who considers me the *Star Wars* expert around Central Oklahoma, and he brought up an interesting question. He went to the theater and watched *Star Wars* about a dozen times when it first came out, and he said there was a difference in some of them. When the Falcon is preparing to take off from Mos Eisley, a stormtrooper yells something to the effect of "Arm your weapons." In the other ones the stormtrooper says nothing. Why were at least two different versions made? Was that just edited out, or is my friend the only one who noticed this? If anyone has any information about this please tell me.

I recently became truly addicted to *Star Wars* when I first cracked open Timothy Zahn's *Heir to the Empire*. I was mesmerized by Thrawn's awe-



some intelligence and Zahn's ability to mysteriously foreshadow upcoming events. I've now read every book on the time span between *Han Solo at Stars' End* to *Ambush at Corellia* in about a year and a half.

Up until recently I had no idea what I wanted to do as a career, but now it is very clear what I should do. I love to write (gasp) and I have a very active imagination. A science fiction author is the only thing that allows my love for *Star Wars* to be used with my writing abilities. I have since begun writing for my school newspaper and I have taken many creative writing courses. I would like to thank Timothy Zahn personally for inspiring me to follow one of my dreams. The other dream is that a *Star Wars* Convention would come to Oklahoma City.

Jack Pinkerton
Norman, OK

...There are some things in life that instill a sense of pride in you. These things motivate you to be a better person, leader, and individual. They make your heart soar with pride and your darkest days seem brighter. One of these marvelous forces is the *Star Wars* universe.

Star Wars, unlike so many other science fiction stories, gives us not only an entire galaxy to discover and great friends to explore it with, but a sense of security and a set of values to go by on our journey. The responsibility and the pride of a Jedi Knight are planted deep in your soul after being with Luke through his trials, listening to Yoda's perspective, and triumphing over the evil Palpatine in the end. Yet there never truly is an end, because *Star Wars* lives on forever in our hearts and minds.

A very wise man once said, "What we do during our working hours determines what we have. What we do in our leisure hours determines what we are."

My sincere thanks goes out to everyone at the *Star Wars Insider* for their unrivaled accomplishments, John Williams for his inspiring music, and (of course) Grand Master of the Jedi, George Lucas for creating a world, an escape and a lifestyle for the children of both today and yesterday.

Gina S. Goad
Toledo, OH

...I was 11 when *Star Wars* hit the big screen and blew an entire generation away. Mesmerized, awestruck and fascinated from that moment on I avidly read anything *Star Wars* that I can get my hands on and anxiously await Mr. Lucas' prequels.

About 2 years ago the Sci-Fi Channel aired the *Star Wars* trilogy unedited, back-to-back for the



A future Jedi!

first time. My son Michael, then two and a half years old, was completely enthralled. I'd never seen him hold still for more than a few minutes at a time before, yet while watching *Star Wars*, he hardly blinked. Two years later, we've watched the trilogy hundreds of times and never get tired of seeing it. My son can quote you nearly any part of the trilogy verbatim. He imagines himself to be Luke Skywalker and acts out the movies while watching them. We have lightsaber duels, and my son has what he calls his black Jedi outfit, and an X-wing flight suit which are the only clothes he ever wants to wear. We've had many, many hours of enjoyment and fun from *Star Wars* and heartily thank Mr. Lucas and all those who made it possible.

I've enclosed a few pictures of my son "Luke" and the X-wing starfighter that I made for him for



Our droids want to hear from you! Write the Insider today.

his Halloween costume last October.

Michelle Santora
Cleveland, OH

...First of all, I'd like you to know how much I appreciate your magazine. The pictures and illustrations are phenomenal! Anyway, I'm writing to tell you about the impact that the *Star Wars* trilogy has had on my life. For years I pondered different ways to express my passion for these cinema classics. Build a shrine? Start a religion? Get *Star Wars* tattoos on my body? Well, a few months ago I got together with five other *Star Wars* enthusiasts and we decided to form a band centered around this epic trilogy—and what better name for us than the Max Rebo Band? So, with our combined musical talents we formed an original "ska-punk band!" Most of you know what punk music is about but I doubt that many of you are familiar with ska music. It's sort of a reggae-ish sound with horns and guitars. We're having a lot of fun writing our songs about *Star Wars* and have plans of recording them and releasing a seven-inch record appropriately titled "SKA WARS!"

Gabe Smith
Kane, PA

...After having received the first two issues of the *Star Wars Insider*, I must say that the new format truly makes this magazine stand out above most other fan club magazines. I have been a loyal *Star Wars* fan since I saw *The Empire Strikes Back* fifteen years ago. I don't remember much of it, but I can tell from pictures of my early childhood that my love for these movies started right away. I have been especially pleased to hear about the new Indi-

ana Jones ride at Disneyland. Five years ago, we went on vacation to Florida, and the sheer sight of the huge Imperial walker outside Star Tours at Disney-MGM Studios sent my heart racing like there was no tomorrow. If that wasn't enough, Star Tours itself proved to be the most exciting ride experience I have ever encountered. I'm glad to see that the creative talents of George Lucas and Disney are being combined into such breathtaking experiences. After college, I have hopes of either becoming a Disney Imagineer or a designer for Industrial Light & Magic. They're both far goals to shoot for, but given my talent for art, I'd be a lot better off sketching spaceships than flipping burgers all my life.

Right from the start, the two characters that I have found most entertaining throughout the entire *Star Wars* saga were the droids. So you can imagine the delight on my face when I received the first issue of Dark Horse's *Droids* comic book series. I think that Artoo and Threepio deserve more credit than they have been given through the course of the trilogy. I mean, if they hadn't landed on Tatooine, Luke Skywalker would probably not have joined the Rebellion in time to save the galaxy from the Death Star. Therefore, we owe our appreciation to the droids for starting the adventure in the first place.

I think the Jawa Trader pretty much covers most of the best *Star Wars* merchandise. But seeing as I like the droids so much, I began thinking—where could I possibly find a C-3PO mask? There certainly hasn't been one featured in the Jawa Trader yet, and I'm getting pretty bored with the choices being narrowed down to Darth Vader and a stormtrooper. Does Don Post have any plans to reissue any other masks in the line, and if so, where can I find a mask of our favorite protocol droid? Please feature any new masks in the Jawa Trader!

Also, I would like to congratulate Kenner Products for creating the new *Star Wars* Action Masters miniatures. I know that there are other figures in this line than *Star Wars* characters, but I think that the *Star Wars* figures will probably stand out above all others. Keep up the fantastic work, guys!

Josh Chipman
Shelby, IA

Dear Josh: Check out this issue's Jawa Trader for new masks including C-3PO!—ed.

...I am a 22 year old film student, and yes, yes, yes, I've been a fan all my life, and blah, blah, blah (haven't we seen that enough?). Anyway, I have mixed feelings about the announcement regarding the special effects "Face Lift" that Lucas is giving *A New Hope* for its 1997 re-release. *Star Wars* was a landmark in the history of filmmaking and effects; any changes to the original may detract from the wonder and the novelty that the film represented to so many of us in 1977. By so much of this tinkering and tampering, he may be disappointing many fans if not enough of the original style and "personality" of the film is left intact. On the other hand, as a filmmaker myself, I know very well the frustration involved in not being able to complete a project the way one has envisioned it. This could be a good opportunity, but things need to be done delicately. How does everyone else feel?



Along a similar line, I was excited to hear about "restored footage." There had existed in the original script four scenes dealing with Luke's life with his friends—especially Biggs (three scenes on Tatooine in the early part of the film, and one short bit towards the end when Luke reunites with Biggs). I have seen production stills from 3 of these 4 scenes, meaning that they had definitely filmed such footage. Although there hasn't been any direct talk, I'd like to know: has it been announced that these scenes are among the things to be restored to the 1997 re-release? If they aren't, then please accept this letter as a plea from a devoted fan to bring these scenes BACK! In my opinion, this footage is essential in establishing Luke's character as an outsider in his own home town, and it makes Biggs' death in the trench battle all the more poignant, knowing that it is Luke's final cut from the past. I hope you can answer this for me. Thanks.

Chris DeCicco
Binghamton, NY

Dear Chris: Rest assured that George has no desire to take away from the film's original sense of "wonder and novelty." So far as Biggs, see Rick McCallum's Prequel Update this issue. —ed.

...To borrow a phrase from a certain golden droid, "Here we go again." I've just read the second issue of the newly titled *Star Wars Insider*. And I have to say that, like so many others, I am impressed. The design of the magazine is excellent and the quality of the images superb. Now it really does feel like a magazine. It's great to see its new image, having been with the club since #1 back in '87. The magazine allows those who saw the movies when first released to enjoy some nostalgic memories, while anticipating the adventures to come.

Reading the letters page it is fun to see just how many fans out there have more or less the same feeling towards the *Star Wars* saga as I do. Though, what I find especially amusing is that so many readers, like myself, are now in their twenties and still can't shake off the magic musk of the movies. As the film did for so many others, it too changed what little life I had lived by the age of six. The film got me hooked on cinema, and then as I got older and read about the kinds of literary influences on the *Star Wars* narrative, I began reading up on various myths, then moved onto the inspirational work of Joseph Campbell. At my university I went on to explore as much American literature as I could. Sure enough, the themes and ideas at work in the *Star Wars* movies whether consciously designed or not, were there in countless novels. The work of some of the big names in American literature (Thoreau, Melville, Whitman, Fenimore Cooper, Steinbeck, Cather and Twain) were often akin to the spirit embodied in *Star Wars*. If you've never read them try them out.

Here in England we've only just had *The Young Indiana Jones Chronicles* broadcast. Of the ones I have seen (including the pilot show; and excellent episode exploring the suffragette movement; and "The Phantom Train of Doom"), I have to say I am impressed. They are so different from the movies that in a way they are only Indiana Jones in name. As I see it, Lucasfilm has created an entirely new character. I also await the release of *Raiders of the Lost Ark*, and am looking forward to as much Indy Jones coverage as possible. I'm with Josh Oram (Letters, Issue #24) regarding Indiana Jones. I know, though, that the magazine will fuel our enthusiasm for the archaeologist's adventures. How about a new piece of poster merchandise? Perhaps a montage based on Indy's movie adventures.

I know this letter is not alone in once again confirming just how popular the *Star Wars* and Indiana Jones stories are. By the way, how about a feature on the funny and eloquent *American Graffiti*? To those who've never seen it, try and get ahold of a copy on video. See how many parallels you can make with *Star Wars*. While I'm on the subject of all of Lucasfilm's major cinematic achievements, I would really like to be able to see the PBS documentary on George Lucas that aired in March 1993. Is there any way I could track down a copy of it here in England?

Well, that's about all for the moment. Though before I close a couple of thoughts: could the fan club ever make available an ILM patch (wizard in cog design)? And how about an interview with maybe Lawrence Kasdan about his memories of working on one of the prequels. He is one of the best contemporary American filmmakers.

And that really is all, folks. Once again, thanks for producing such an entertaining and informative magazine which so wonderfully captures the flavor of all that is best about Lucasfilm. Until the next time, May the Force Be with You.

James Clarke
Hereford, England

A long time ago,
in an attic far, far away...
...your mother packed up
all the remnants and
playthings from a period
known as your childhood.

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STAR WARS INSIDER



Er, hello

You see, I thought I'd told you everything there was to tell about my life in the *Star Wars* Trilogy in my conversation with Kevin Stevens, in the last issue of the *Insider* (see *Insider* issue #25 - "Exclusive Interview - Anthony Daniels." Plus " - page 60 - "Spot the Missing Words Contest"—1st prize—Get to Shoot the Editor, but me first!—AD) But Dan Madsen and Lucy Autrey Wilson want to test me further, on a regular basis - and there's two of them! And anyway they said that the readers, that's you I imagine, might want to ask their own questions about C-3PO and his experiences and since they don't know the answers, could I help? What makes them think I know? But as you all seem to be ganging up on me...Anyway, you can at least take a look at the funny way we English write - English! SO REMEMBER, YOU SAW IT HERE FIRST...



NUMBER ONE OF THE NEW WONDER COLUMN IN EACH ISSUE OF



FROM
THE MAN INSIDE C-3PO



Gosh!

Actually, Kevin's interview did remind me of all sorts of strange things that happened to me—things I saw and learnt—things that were a wow and things that were deeply boring (try flying through an asteroid field - all day!)

It started as we all know, A LONG TIME AGO but for some of us there's nearly 20 years more to add to that, so sometimes my memory may let me down—do feel free to tell me if it does.

I felt rather let down when they wanted to dress a stunt man in the gold suit, for the honour of falling off the mountain when the Tusken Raider attacked Luke in *Star Wars*. I felt they were taking away a part of my role. I was upset. If I did the fall, they explained, I could be severely hurt and unable to continue filming at all. I helped them dress the stand-in before he could change his mind. But then—no spectacular free-fall to crescendoing death hundreds of feet down, no blood dripping ominously from Threepio's tangled joints, no ominous silence from the wreckage—just a backwards lean of about seventy degrees out of camera shot and onto piles of soft mattresses four feet below. "I could have done that!" "Really? Okay then!" Fortunately, they didn't need a retake.

Stunt people really do earn their pay and I was less argumentative years later when, instead of me, they dressed Tracy Eddon in a copy of my suit, to fall off Jabba's barge. Remember? When Artoo is being particularly clumsy—sorry—helpful! We were actually about 70 feet above the (fake) desert floor, with the extra attraction of the Sarlacc pit adding another 40 feet. Now, in all modesty, I should point out that it was actually me up there being shunted around by Artoo, terrified that he would, as usual, go too far. The railings around the deck had been blown away, leaving a death trap for careless pedestrians and I had even less vision than usual since Salacious Crumb had pulled out my eye, which was aimlessly dangling around my face by this point. So there I was, three quarters blind, locked in a biscuit tin, 110 feet up, with a demented machine gleefully nudging me over. We rehearsed my terror performance. "Could you get a little closer to the edge for us?" Were they trying to tell me something? "Ac-

tion!" Real terror! "Cut!" Phew! So then all Tracy Eddon had to do was stand right at the edge and fall over it. All? Even though her suit was a rubber version of mine, it made me nervous to watch her prepare. On "Action" she copied my earlier arm gestures then tipped into space, turned in mid air and hurtled backwards, crashing down onto the safety boxes way below. And with the editor's skill, you'd never know it wasn't me. Loud applause from cast and crew—and me.

And then, of course, Tracy Eddon climbed all the way back up to the deck, took off the gold/rubber suit and put on Leia's slave dress/outfit/truss thing (how would you describe it?) and swung across the sky with Luke, into the skiff as the barge began to explode, because she was also small enough to be Carrie's stand in as well as mine. And she is very welcome to her job! Of course, some members of the crew couldn't watch her feats of daring do; the stuntmen lying around the pool at the Stardust Motel in Yuma—victims of the All Powerful Sarlacc. They may have avoided being slowly digested over a thousand years but their broken and plastered limbs bore witness to the fact that maybe the Sarlacc was more powerful than any of us realized. The motel looked like a sanatorium in the end. Let's face it, the stunt crew are some of the really unsung heroes of the movies. Mark Hamill does fight his own battles but it is Bob Anderson who often wields the lightsaber as Darth in those spectacular sword fights. Mark always gratefully credits Colin Skeaping with doing most of the really dangerous bits for him. I think he agrees with me; they're all welcome to their jobs.

But there was one time in *Star Wars* that I really was rather scared.


INTERIOR: REBEL BLOCKADE RUNNER MAIN HALLWAY. Soldiers are staring at the wide white door in the shatteringly white set. Camera crew are watching from behind plastic safety screens. George is watching from behind the crew. I'm watching from behind George—call me Mr Sensible! "Action!" BANG! A rather big one. Smoke rolls up and fills the set. Something dark fills the hole blasted in the wide white door. Darth



Vader? The Avon Lady? Hard to tell, since the smoke seems to be rolling faster than the film, obscuring the facts. Coughing. Ears ringing "Cut!" The explosion seems to have been very realistic but that soldier will be fine ("Nurse!")—in a moment.

And then, rather tactlessly, I thought—timing is everything—they asked me to do the shot where Threepio teeters across the same corridor, avoiding vicious blaster fire and exits through a doorway which then explodes. After what I had just seen? Blaster fire has never worried me that much and anyway, you may have noticed; the baddies always seemed to be rather poor shots—but explosions?

Waiting to shoot felt more like waiting to be shot, though I could appreciate the artistry with which they disguised garlands of explosive squibs around the frame through which I would shortly rush. With my start mark on the left of the corridor I had ample chance to study the large, wok-like mortar of assorted rubble, junk and explosives aimed towards me through the doorway opposite at, shall we say, just below waist level. Detonation just after I cleared the frame, good; detonation a fraction of a second sooner, not so good. How was that soldier doing? What would... "Action!" Oh, well. I shuffled toward the doorway, the mortar, the explosives. Was the operator watching closely? Was his finger itchy? I was closer. Any moment...BANG! I felt a rush of air and a very sudden warm glow where I normally keep my money. But I was alive! Timing IS everything.



PS—I have already been on the new Indiana Jones ride at Disneyland THREE times. The people who brought you Star Tours, that fabulous group Tony Baxter, and the Imagineers, have done it again. The new ride is...words fail me—and that, as you may realize, is unusual!

PPS—Did you know I have written the introduction to the new Dark Horse Comic trade paperback book, *Droids*? Fun stories and rather fine art work, I think. I don't say anything sensible—why start now?—but the book's jolly good.

PPSSS—Lucasfilm's Vice President of Licensing, Howard Roffman, liked being mentioned in my interview so he has now sent me a *Star Wars* pencil sharpener "...in recognition of your 20 years association with Lucasfilm." In another 20, I could have the whole desk set. Gosh!

NEXT ISSUE

CANTINA CUISINE - No. 12

MILLENNIUM FALCON
—The Pizza!

Artoo Does Saki

**NIFTY WAYS WITH
BANATHA POODOO**

WARNING:

Not everything Anthony Daniels says should be taken seriously. Ed.

If you would like to write to Anthony Daniels for possible inclusion in his regular column or an autograph, please send a self-addressed envelope and an International Postage Coupon available from your friendly neighborhood post-office for a minimum of \$1.50 to: Anthony Daniels, c/o The *Star Wars Insider*, PO Box 111000, Aurora, Colorado 80042 USA.

But I did actually do a stunt—sort of—once!

INTERIOR: MILLENNIUM FALCON—GUNPORTS. As Luke and Han prepare to battle with the TIE fighters in *Star Wars*, Threepio scuttles off down a corridor in the *Falcon*—looking for Artoo to tell him something important. Cut to the fight in space; cut to laser fire; cut to Threepio walking towards camera and the explosion that painfully blasts him backwards against the wall. Thrilling stuff!

What you may not know is that it wasn't the explosion that hurled me against the wall but two hefty stuntmen. You can't tell, because they were on the other side of the wall, on the far end of pulleys and ropes attached to a wire, running through the wall and connected at the back to a large belt around my waist, with the slack laid out backwards, along the edge of the corridor. (I know this is tricky, so follow me closely.) Gently taking up the slack as I, like a condemned man, walked reluctantly forward and beyond the hole and, cued by the explosion between me and the camera, the stuntmen yanked the ropes with all their strength, which picked me up off my feet so fast, I was smashed against the wall and nearly pulled through it. "Cut! Cut!" voices yelled in panic. Quickly the crew rushed forward through the smoke. Thank The Maker—the wall was all right!

Then there was the day that...oh dear, Mickey's big hand has moved on, so, as I'm afraid they say in Hollywood...Catch You Next Time!

YOU ASK

Dear Mr. Daniels:

I think you're terrific and neat and you do a good job as C-3PO but I followed your instructions in *Cantina Cuisine* No. 9 in *Make Your Own Death Star* and it didn't look right. Can you help?

Your friend Bubba Bob, Kansas City (pic encl)

Dear Bubba:

Your photo shows that you used **COOKED** pasta. Wrong!
Best Wishes AD

To Duane, Ark.

When I wrote *Barbecuing With Ewoks* (see *Cantina Cuisine* No. 2) I meant barbecuing in their company rather than what you did, so some misunderstanding there. Sorry! - AD



SPECIAL OFFER - SOON
JABBA WORKS OUT -
THE VIDEO



STAR WARS INSIDER



PREQUEL UPDATE

with Rick McCallum by Dan Madsen

In this exclusive update, Producer Rick McCallum reveals the latest news on the Star Wars prequels and the next big screen adventure for Indiana Jones!

Rick, what is the current status of the Star Wars prequels?

George is still meeting with our artists once a week to discuss new ideas. We're expecting our production designer, Gavin Bocquet, to start soon. Gavin is an extraordinarily talented designer. Early in his career he worked as a draftsman on *Return of the Jedi*. More recently he was the production designer on *Kafka* and the art director on *Empire of the Sun* and *Dangerous Liaisons*. For the past three years he worked with us on *The Young Indiana Jones Chronicles* and *Radioland Murders*. Gavin will initially work on some preliminary ideas for a couple of months, and then he'll take a break until we're ready to go into pre-production.

Has the production expanded beyond the artists yet?

No, and it probably won't until the end of the summer.

What are the artists working on now?

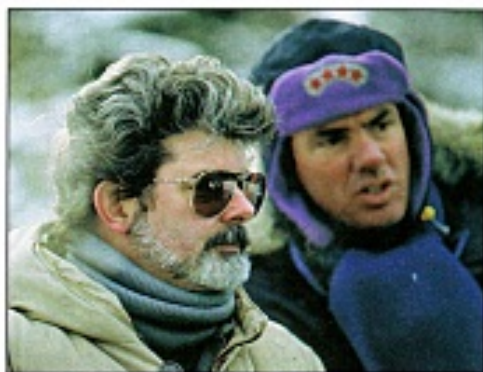
Well, basically, as George is working on sequences, he will stop by the art department and say, "I have an idea for this," or "Hey, wouldn't it be great if we had this," and so on. Then the artists will do their conceptual drawings and he'll come in the next week and say, "No, I was thinking this would be a little longer and the engine should be a little bigger" etc. Right now we're designing vehicles and a few props and costumes, and mostly imaginary worlds. It is a wonderful time to be working on the film because everybody has an opportunity to add his contribution.

At various times it has been rumored that writer Frank Darabont would be involved in the writing of these new prequels. Is there any truth to that?

He is definitely being considered. He's worked with us for a long time on *The Young Indiana Jones Chronicles* as has Jonathan Hales. We think they are both terrific. We're not, however, going to make any final decisions until George completes the storylines.

It sounds like you'll be using many of the crew that worked with you on *The Young Indiana Jones Chronicles*.

Gavin Bocquet and our cameraman, David Tattersall, and the basic shooting crew from *Young Indy* will all be brought on board for the new prequels. Their dedication and attention



Rick McCallum and George Lucas on the set of *The Young Indiana Jones Chronicles*.

to quality is something we want to bring to *Star Wars*. Our philosophy has always been that this is a family, it's teamwork. We're totally interdependent on each other. We're only interested in people who can park their egos long enough to work for a single individual dream. That's why I want the people who were with us on *Young Indy*. They worked on the longest location shoot in the history of film or television. They are the ones who suffered to make *Young Indy* a great project. Being away from home so long created great hardships on their lives, yet they never com-

plained—they did it all for the series. But nothing they ever suffered on *Young Indy* will come close to the experience they will have on the new *Star Wars* films!

When and where will casting begin on these new films?

We'll start casting in the early part of next year. We've actually been exploring the casting ideas since January. We haven't brought any actors in, but we've been talking about the roles and looking at who's out there from all age groups. We're looking at who's new and who's coming up.

Have you started scouting for locations yet?

Not yet. I can't really do location scouting until we have a script. We filmed *Young Indy* in 23 different countries so we know the realms of the places we might want to explore for *Star Wars*. I can, however, tell you that the locations we are looking at are all strange and wonderful. They're all places that are just around our back corner, but people have not seen them in the way

we will present them. They're otherworldly, yet they are with us everyday.

Any plans to shoot these films in the United States?

No, they will be entirely shot overseas.

When will filming actually begin?

Until the scripts are complete, I can't give you a definite timeline. I'd like to start shooting major second unit action sequences summer of next year, do some blue screen work in the fall, and then principal photography in 1997, but again, this is dependent on when I receive the scripts.

You're still planning on using John Williams for the musical score?

We have every plan that he will be involved in these films.

Are you still planning on shooting these three films back-to-back?

That's the plan, although until we get closer to the actual start date, I can't say for sure.

How is the rerelease of *Star Wars* coming along?

It's unbelievable! The restoration work at ILM on this project is one of the most tedious,



painstaking processes that I have ever been involved with. We're just now discovering the best method to restore the actual original negative. It has been an extremely complex job. I fear that a lot of the films from the 70s will just disappear unless they are restored soon. The print stock that was used to protect them has not held up. Fox has been incredible in its assistance with the restoration. I've never worked with a studio that cared so deeply...for obvious reasons! But to do it with such support has been terrific.

We know that there will be scenes added to the film that were originally shot but edited out.

Yes, the scenes themselves are coming along fine, but integrating these shots into the negative seamlessly has been an enormous challenge due to the condition of the original negative.

Some fans have expressed concerns that the new changes being made to the film will somehow take away its original charm and feel.

Actually it won't change the feel of the film at all. It is just getting closer to George's original vision for *Star Wars*. In 1977 the technology was not advanced to the point where George could get characters like Jabba the way he wanted. There wasn't the money or resources to achieve some of the things he envisioned. So restoring the original negative and being able, at the same time, to improve some shots and add a few scenes that are deeply important to George is great. You know, we're only talking about adding a few minutes to the film.

Will the scenes with Luke and his friend Biggs be added into the beginning of the film?

No, that scene is not going back in. That would be like a director's cut—this is a special edition.


What is the current status of the new *Indiana Jones* film?

We're waiting for a script from our new writer, Jeffrey Boam. Jeffrey wrote *Indiana Jones and the Last Crusade*. Once we receive the script, and if it works and everybody is happy with it, then it is a question of getting everybody together to make it happen. We hope Jeff can give us a great script like we had on *The Last Crusade*.

Who came up with the idea for another *Indy* film?

George. He had a great story. I don't think it would have been considered unless it was intriguing. It's an idea that George had about two years ago that just kept gnawing at him. He ultimately presented the idea to Harrison and Steven, and they loved it.

Rick, thanks for filling us in on the latest news.

My pleasure. I'll have more next issue. 

by Lukas Kendall

SCORING THE TRILOGY

You'd think that with a movie as popular as *Raiders of the Lost Ark* you could go down to any corner record store, scan the soundtrack bins, and quickly pull out a brand new, jam-packed, clear-sounding CD of the music score. You can basically do that for *Indiana Jones and the Last Crusade*. Why not for *Raiders of the Lost Ark*? And for that matter, why not for the second installment, *Indiana Jones and the Temple of Doom*?

As with the *Star Wars* soundtracks discussed last issue, the reason goes back to licensing histories—which company or companies owns the rights. *Raiders of the Lost Ark* originally came out on a Columbia LP in 1981, and *Indiana Jones and the Temple of Doom* came out on a Polydor LP in 1984, at which point the ownership of *Raiders of the Lost Ark* was transferred to Polydor as well. Polydor did issue CDs of both *Raiders of the Lost Ark* and *Indiana Jones and the Temple of Doom* in the U.S. in the infancy of the format, back when companies didn't know better than to list tracks only on the whirling disk itself and half the booklet was used to explain DDD, ADD and AAD. These were quickly deleted, however, and since then both discs have continued to be available only as imports—*Raiders* and *Temple* from the Japanese branch of Polydor, *Indiana Jones and the Temple of Doom* also in an identical release from the German *edel* label. These you had to pay big bucks to get from the specialty soundtrack shops, or those mystery folks at conventions who like to mark up their merchandise 800%.

The good news is that, like the *Star Wars* scores, the licenses for *Raiders of the Lost Ark* and *Indiana Jones and the Temple of Doom* recently reverted back to Lucasfilm.

Indy Jones and John Williams fans can rejoice in that audiophile label DCC Compact Classics has licensed *Raiders of the Lost Ark* for a new, 75-minute gold CD, scheduled for widespread release this coming August. This features around a half hour of never before available music, since the original album was around 40 minutes long (the average running time for an LP in those days). Added are such memorable musical sequences as the main title and all the music for inside the idol's temple, Indy's flight to Nepal, Marion's confrontation with Toht in her bar, the dig for the Ark, the flight on the airplane, Indy on the submarine, and the Nazi procession on the deserted island. All the music is in chronological order (the original album wasn't because composer Williams wanted to give the music its own programmatic flow), and small portions previously edited out have been restored.

Soundtrack buffs will note the reissue is produced by Nick Redman, with liner notes by myself, and John Williams was available for an interview and has kindly lent new comments for the 24-page color booklet. Also, expect stunning sound quality as remastered by DCC's audiophile whizzes on a 24-karat gold CD (I don't think the gold actually makes it sound much different, but it looks way cool.) However, it's also expensive (being, you know, real gold), and therefore expect the retail price to be in the \$30-\$35 neighborhood.

Those who still prefer vinyl, you have not been forgotten: there will also be a two-LP audiophile edition later this year, including an expanded "Well of the Souls" cut due to the slightly longer running time afforded by two records as opposed to one compact disc.

In other Lucasfilm music news, next year Varèse Sarabande (pronounced Vuh-REHZ, rhymes with Pez candy dispensers, Sah-ruh-BAND) will go ahead with an as-yet-untried concept, a soundtrack to a movie which doesn't exist. This is referring, of course, to the upcoming *Shadows of the Empire* release of books, comics, computer games, toys, etc.—everything that would tie-in with a movie except the movie itself. Composer Joel McNeely will write original music based on *Shadows of the Empire*, to be recorded orchestrally and released by Varèse as a quasi-soundtrack—reflecting appropriate scenes in the story but not locked to any specific visuals.

How much of John Williams' *Star Wars* themes he will use has yet to be determined, but McNeely is a very talented composer and has a similar style and approach as Williams. It should be fascinating to hear what he comes up with. Varèse Sarabande should be known to collectors as the label behind four albums of *Young Indiana Jones* music, by McNeely and Laurence Rosenthal, as well as two *Star Wars* related re-recordings: Charles Gerhardt's conducting of selections from *The Empire Strikes Back*, and Varujan Kojian's *Star Wars Trilogy* album of major themes from all three films. More information on *Shadows of the Empire* will be given as it becomes available. Varèse generally doesn't like to announce new releases more than four weeks in advance, but I know how to pry it out of them, so watch this space for all the latest news. 



Composer John Williams





AROUND THE WORLD

AUSTRALIA

Reported by Australian correspondent Shane Morrissey

From April 15-17, Force One, Australia's first national *Star Wars* convention was held at the Townhouse Hotel, Melbourne. This convention was organized by Star Walking Inc., the *Star Wars* Appreciation Society of Australia. Force One proved to be a well run, fun and successful convention. Normally SF conventions in Australia attract at best 200 delegates; this convention had 318 delegates. (Australia has only a total population of 18 million!) People came from the U.S., New Zealand, Singapore and from all corners of Australia to attend the convention. In addition to the convention delegates attending, just over 700 members of the public attended the *Star Wars* displays and dealers' rooms.

Guests for Force One were Jon Berg, modeller and stop-motion photographer for *Star Wars* and *The Empire Strikes Back*; Don Bies, former Lucasfilm Archivist (Don is now back at Skywalker Ranch working on a project); Hugh Fleming, artist for Dark Horse comic covers, *Shadows of the Empire* and trading card artist; Nelson Hall, current Lucasfilm Archivist and ILMer; and Stephen J. Sansweet, *Star Wars* collector extraordinaire, author and columnist writer for this publication. All the guests were most informative in their fields, relaxed, approachable and entertaining.

Force One was a full three-day-long convention. Featured at the con was a Cantina style banquet complete with sets, decor and mock bar fight! The banquet was filled to capacity with costumed "scum and villainy" of the *Star Wars* universe which was a photographer's delight. Other features to keep the fans busy was the fast and furious charity auction (which generated almost \$9,000 in sales with some people outbidding Steve Sansweet!), a costume parade complete with Darth Vader himself, guest autograph sessions, workshops, panels, art and craft show and much, much more.

The Star Walking Inc. team are already preparing for Force Two, planned for June 7-9, 1997. The organizers are now looking for a bigger venue to host Force Two and they expect 600 delegates next time around. A new force has now risen down under!

P.S.: Don Bies was married to his lovely wife, Anna, on April 30th, in Melbourne. Jon Berg, Nelson Hall and some of the Star Walkers were guests at the wedding. May the force be with Don and Anna always!

JAPAN

Reported by Japanese Correspondent Eimei Takeda

Japan is such an economical country that the fan movement here often means simply buying merchandise and enjoying it, rather than running fan clubs or attending conventions. Commercial success is the simplest way to show how popular the certain characters are.

Thus Japanese companies are gearing up for the upcoming

Star Wars prequels and the special edition. Many manufacturers are eager to produce officially licensed *Star Wars* items. For years, the problem was the language and the process to make contact overseas. If companies are willing to produce something related to *Star Wars* they must obtain a license from Lucasfilm and speak to them directly in English, which is a lot of work for most Japanese!

Now the solution comes. Shogakkan Productions, the subsidiary of the famous publishing company Shogakkan, is going to handle all those detailed licensing procedures with the cooperation of Lucasfilm. Manufacturers can ask Shogakkan in Japanese how to get the rights. And they will make many quality products soon. This strong backup will support fan activities too, along with a steady publishing pace led by Take Shobo.

Kenner, the division of Hasbro, now has Hasbro Japan. It will release long-awaited new *Star Wars* action figures and the vehicles. The toy company's recent domestic release on other popular lines included the electronic *Predator* and *Aliens*, which are not available in the U.S. Yak Face was the case on the *Star Wars* line in 1984 (available only in Europe and possibly in Canada). There may be such a figure available only in Japan, at least avid fans and collectors are hoping. We'll see.

FRANCE

Reported by French Correspondent Patrice Girod

The biggest *Star Wars* event of this summer was the June release of the first issue of *Lucasfilm Magazine*. For the first time a medium in the French language is approved by Lucasfilm and distributed in France, Belgium and Switzerland. A European counterpart to the *Star Wars Insider*, this quarterly magazine will be all about Lucasfilm activities. In the first issue, readers will find a greeting from George Lucas, an exclusive interview with screenwriter Frank Darabont, a review of Disneyland Paris' *Indiana Jones et le Temple du Péril*.



Jones et le Temple du Péril ride and many more things...

Last May, all the French *Star Wars* licensees got together in Paris at the Hilton hotel (close to the Eiffel Tower) in order to reveal their plans for the end of the



Some of the sights you'll see at Disneyland Paris' *"Indiana Jones et le Temple du Péril"*.



year. Of course, October will be the date of the impressive launching of the remastered *Star Wars* trilogy on video. Also Kenner's new toy line will arrive with nine action figures and three vehicles. Publisher Presses de la Cité will oversee the release of a new *Star Wars* book, *The Courtship of Princess Leia*, as part of a brand new series. Finally a French version of LucasArts' Full Throttle will be available in September.

How lucky French people are to have Disneyland Paris because Star Tours is not the only ride at the park created by Disney and George Lucas. If you decide to visit someday, you will definitely have to run to the jungles of Adventureland where the white-knuckle adventure, *Indiana Jones et le Temple du Péril* awaits you.

Before actually boarding the ride you will have to carve your way through the bamboos and exotic trees while listening to John Williams' music. You will finally get to discover the ruins of a majestic temple protected by two giant statues of cobras, both with piercing eyes and sharpened fangs. Once you've walked the stairs you will jump inside a mine car for a high-speed journey through the archaeological excavation inside the temple. It's then a non-stop action ride with a twist since this attraction is the first looping roller coaster ever installed at a Disney park. Night time is a must when torches and wagon lights bathe the whole temple in an atmosphere of...doom!

GERMANY

Reported by German Correspondent Oliver Denker

Even after 17 years, the *Star Wars* phenomenon is very much alive in Germany. Over the Easter holidays there was a rerun of all three movies on German television and the ratings were great! The mass media is also getting more and more eager to report something about the new prequels and the *Star Wars* Special Edition. Unfortunately for them, there's not much to tell yet.

There's also considerable interest in *Star Wars* merchandise. Many *Star Wars* novels, comics, video games, etc. have found their way into German stores and the sales are just another indication for the popularity of the saga.

German fans look forward to the fall release of the digitally remastered wide-screen version of all three movies by Fox. It is said that Fox plans to spend more money on commercials and ads than they usually spend on a new theatrical release. Of course, fans eagerly await the fall release of Kenner's new toy line. That launch will be supported by a huge advertising budget as well.

A lot of exciting things are in the works over here and there will be more to report in upcoming issues of the *Insider*!

ITALY

Reported by Italian Correspondent Gian Paolo Gasperi

In the last six years, the traditional rendezvous for the most devoted Italian *Star Wars* fans has been AllianceCon. Held annually in conjunction with ItalCon, the National Italian Science Fiction and Fantasy Convention, AllianceCon is organized by the unofficial Italian *Star Wars* fan club—Alliance.

AllianceCon VI took place last spring in the Republic of San Marino, which is the oldest Republic in the world, located in the heart of Italy, and attracted more than 200 fans nationwide



Insider correspondent Gian Paolo Gasperi and ILM model project supervisor, Lorne Peterson at AllianceCon VI.

for a four-day event filled with special events and treats. This year's program featured the biggest *Star Wars* toy exhibit ever held in Italy, with hundreds of items coming from the collection of Fabrizio Modina, one of Italy's major collectors, and the third *Star Wars* model exhibit, held by the Italian branch of the International Plastic Modeller's Society, with outstanding models and dioramas inspired by the saga. With the cooperation of Fox Video Italia, Sperling & Kupfer Editori, Stralibri and C.T.O., AllianceCon VI also featured the screening of the *Star Wars* trilogy, special book presentations, as well as a *Star Wars* video game room where fans could play their favorite LucasArts video games.

But the real highlight of AllianceCon VI was the special guest appearance of Lorne Peterson, Model Project Supervisor at Industrial Light & Magic. Lorne is one of the original members of ILM, having been hired by George Lucas in 1976 to create models for *Star Wars*. Since that time, he has worked on most of Lucas' and Steven Spielberg's films, winning an Academy Award and a British Academy Award for the special effects work he created for *Indiana Jones and the Temple of Doom*.

Lorne Peterson's presentation featured a slide show and a video projection which introduced the audience to ILM's outstanding achievements in special effects over the past two decades. The presentation was then followed by a question and answer session, during which Lorne disclosed, before an enthusiastic audience, some of the "secrets" behind the making of the special effects of *Star Wars* and other ILM movies.

UNITED KINGDOM

Reported by British Correspondent Jane L. Garner

British licensees have been very excited by recent reports of progress on the new *Star Wars* movies, especially the suggestion that George Lucas himself will be directing one of the trilogy! Meanwhile, though with some time to go before the release of the first film, there is still plenty of exciting UK licensing activity to report.

Publishing continues to go from strength to strength with Boxtree delighted with the success of the recently published *Star Wars Technical Journal*. The book is a guide to the Planet Tatooine and the Imperial Rebel Forces and features blueprints of the various craft such as the X-wing.

In the toy area, there is a great deal of activity with new product being launched and successful ranges being extended. Top Options, distributors of Galoob's Micro Machines range have had a very successful year and look forward eagerly to October when they will be launching a new range including the exciting "clear" vehicles with visible mechanics!

Lead toy licensee Kenner is adding to their line following its successful launch in March. British fans can look forward to the imminent arrival of classic trilogy action figures with an extended range including the *Millennium Falcon* due in October. This will be followed in spring 1996 by the *Shadows of the Empire* toy line. All these new launches will be supported by extensive TV advertising in the latter part of 1995 and 1996.

From Hasbro are puzzles from 60 to 1,000 pieces which are due out in August of this year and various games including a collectible card game, a standard board game and an incredible interactive board game all due out in 1996. Finally, for now, younger fans will get a chance to act out their favorite *Star Wars* scenarios in-character with the release of Dekker-toys' dress-up kits. But if that sounds a little bit too strenuous then there's always Waddington's plaster molding kit to look forward to in November.

In the gift area, a whole host of recently signed deals means that there will be no shortage of perfect presents for the fan or dedicated collector. Still to come in 1995 are fine art prints from DNC who are also producing mugs, as well as money boxes from Top Options. Then, in 1996, with the new films moving ever closer, a whole host of products are currently scheduled to appear. British fans will be able to purchase products such as clocks and watches, housewares and toiletries adding to the great range of merchandise already available. ☺





STRAIGHT FROM THE HORSE'S MOUTH

by Bob Cooper

Following the format of the marvelously comprehensive reference *A Guide to the Star Wars Universe, 2nd Edition*, compiled by Bill Slavicsek, we present here the first of a three-part addendum incorporating people, places, and events that appear in the Dark Horse series of *Tales of the Jedi* comics that take place some 4,000 years prior to the events of the *Star Wars* movies. We've chosen not to include terms that already appear in the *Guide*, unless there is substantial new information introduced in the *Tales of the Jedi* comics that expands upon the information already presented.

The latest Dark Horse Comics series, *Star Wars: Tales of the Jedi—The Sith War*, will be released as a six-issue series beginning in August.

☆☆☆☆ Time Line of Important Events in the *Star Wars: Tales of the Jedi* Galaxy

(Note—"BSW4" refers to "before the events of *Star Wars, Episode IV: A New Hope*"; all times are approximate)

25,000 BSW4—The first faster-than-light space drive, or

hyperdrive, is invented.

5,000 BSW4—Naga Sadow rules as Dark Lord of the Sith.

4,990 BSW4—Fall of the Sith Empire, during which the Sith, led by Naga Sadow, are driven into hiding on Yavin Four.

4,400 BSW4—Freedon Nadd comes to Onderon to rule, bringing with him the dark power of the Sith.

4,350 BSW4—The Beast Wars of Onderon begin.

4,068 BSW4—Queen Amanoa of Onderon is born.

4,048 BSW4—Drokk Kira is cast out of Iziz.

4,016 BSW4—Galia, heir to the throne of Onderon, is born.

4,002 BSW4—Galactic explorers make contact with Onderon.

4,000 BSW4—Jedi Knights, including Ulic Qel-Droma, intercede in the Beast Wars of Onderon.

3,999 BSW4—The death of Andur Sunrider.

3,998 BSW4—The Freedon Nadd Uprising.

3,996 BSW4—The Krath lead a political coup in the Empress Teta system.

—An assembly of ten thousand Jedi occurs at Mount Meru on Deneba.

3,991 BSW4—Exar Kun becomes a Dark Lord of the Sith.

—The trial of Ulic Qel-Droma.

—The Sith War and the destruction of the Cron system.



EXAR KUN

☆☆☆☆ A Guide to the *Star Wars: Tales of the Jedi* Universe Part 1 Sources:

TOTJ—*Star Wars: Tales of the Jedi*

FNU—*Star Wars: Tales of the Jedi—The Freedon Nadd Uprising*

DLOS—*Star Wars: Tales of the Jedi—Dark Lords of the Sith*

TSW—*Star Wars: Tales of the Jedi—The Sith War*

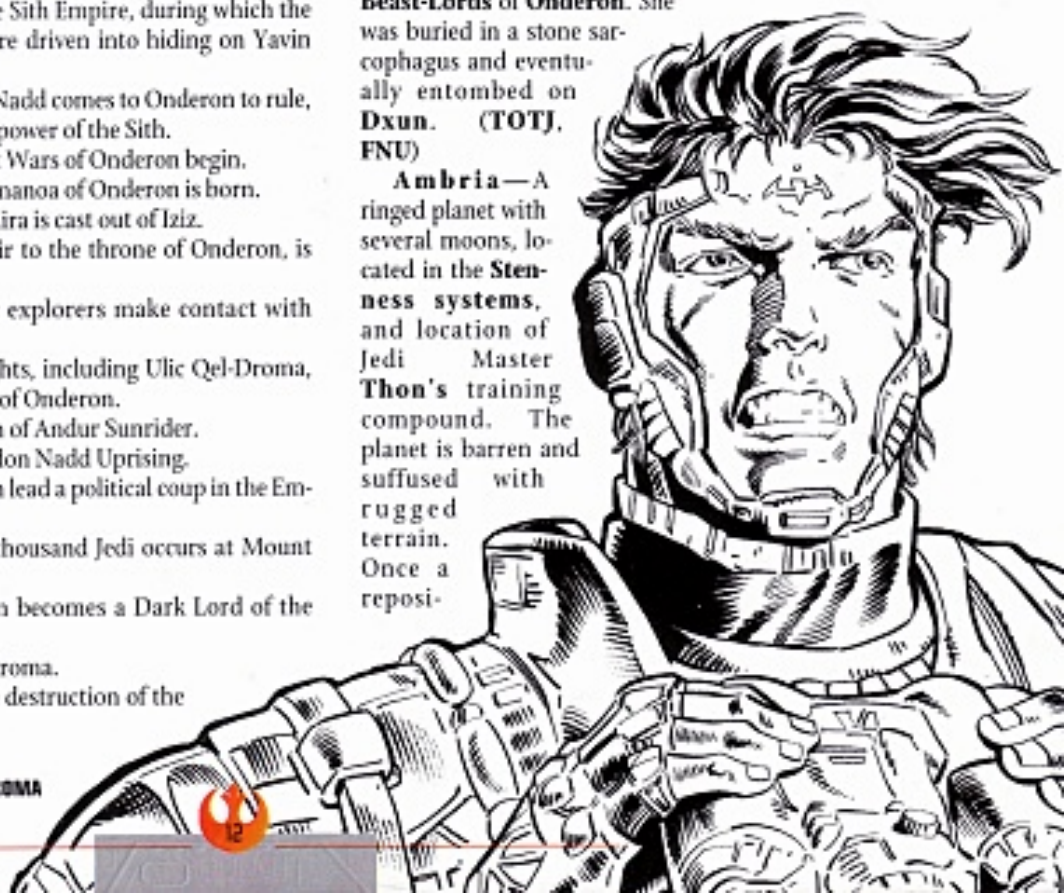
A-3DO—Andur and Nomi Sunrider's protocol/service droid, also known as **ThreeDee**. (TOTJ)

Aleema—Cousin of **Satal Keto**, a direct descendant of Empress **Teta**, heir to the throne of the **Empress Teta system**, and co-leader of the **Krath**. She and her cousin murdered their parents and staged a political coup in the Empress Teta system. Satal and Aleema were bestowed with dark-side powers by the spirit of **Freedon Nadd**. Aleema's primary talent was realistic illusion-casting. (TSW, DLOS, TSW)

Alpheridies—Home system of the blind **Miraluka** race. (FNU)

Amanoa—Queen of **Onderon**, also known as the Dark Queen, and mother of **Galia**, the successor to the throne following Amanoa's death. Amanoa retained remnants of the **Sith** magic left from the time of **Freedon Nadd**, and was able to call upon the dark side forces to combat the **Beast-Lords of Onderon**. She was buried in a stone sarcophagus and eventually entombed on **Dxun**. (TOTJ, FNU)

Ambria—A ringed planet with several moons, located in the **Stenness systems**, and location of Jedi Master **Thon's** training compound. The planet is barren and suffused with rugged terrain. Once a reposit-



ULIC QEL-DROMA



tory for great dark-side forces, all of the world's darkness was driven into **Lake Natth** by **Thon**. (TOTJ)

Ambrian wastes—A large desert area on **Ambria**, it was the location of Master **Thon's** training compound. (TOTJ)

Andur Sunrider—Husband of **Nomi Sunrider** and father of **Vima**. A Jedi Knight, Andur was killed in a senseless battle with petty gangsters at the **Stenness** hyperspace terminal. (TOTJ)

Arca Jeth—A Jedi Master and expert swordsman with a Jedi training compound located on **Arkania**. Master Arca taught many Jedi apprentices, including **Ulic** and **Cay Qel-Droma**, with as many as twenty in residence at one time. Assigned as watchman of the **Onderon** system, he sent his young apprentices to Onderon in his stead, making Ulic his "charge-man." Arca was killed fighting renegade droids directed by the **Krath** on **Deneba**. (TOTJ, DLOS)

Arkania—A tundra world known for its huge melon-sized diamonds and other jewels mined from the planet's core. There were three great spaceports surrounding the mining operations on Arkania. It was known as a world of great dark side energy. (TOTJ)

Auril sector—A sector of star systems in the Galactic Core, including the **Cron Cluster**.

Basilisk war droid—See **war-mount**. (TSW)

Battle of Basilisk—The scene of the death of Jedi Master **Sidrona Diath**. (DLOS)

Beast Wars of Onderon—A centuries-long battle between the citizens of **Iziz** and its outcasts, the **Beast-riders** of **Onderon**. The city of **Iziz** survived due to superior technology, but eventually required the intervention of Jedi to resolve the conflict once and for all. (TOTJ)

Beast-Lord—The traditional leader of a group of **Onderonian** **beast-riders**. See **Modon Kira**. (TOTJ)

Beast-riders—**Onderonians** who, cast out of the great walled fortress of **Iziz**, learned to tame and ride the great **Dzun** beasts. (TOTJ)

Blast-rifle—The weapon of choice for the **Beast-riders** of **Onderon**. The rifles fire bolts of laser energy. (TOTJ)

bofa—A sweet, dried fruit, considered a delicacy. (TSW)

Bogga—Also known as **Great Bogga**, a wealthy **Hutt** ganglord who ruled over the underworld in the **Stenness** systems. He bought an entire moon to house his base of operations. He ordered the death of Jedi **Andur Sunrider** in order to obtain Andur's **Adegan crystals**. Despite his hatred for his sworn enemy, Jedi Master **Thon**, Bogga called himself "The Merciful One," professing his willingness to forgive just about anyone else who crossed him. (TOTJ)

boma beasts—A species of monstrous, wingless beasts native to the forests of **Onderon**. (TOTJ)

Cathar—The home planet of Jedi's **Sylvar** and **Crado**, as well as many other Jedi masters. (DLOS)

Cay Qel-Droma—A Jedi trained by Master **Arca** at his training compound on **Arkania**. Brother of **Ulic Qel-Droma**, both were born on **Alderaan** to a great warrior family. Cay was mechanically minded, always tinkering with machines of one sort or another. Cay lost his left arm during the **Beast Wars of Onderon**, and replaced it himself during the battle with a prosthetic limb made from parts of an abandoned **XT-6** service droid. (TOTJ, DLOS, TSW)

C'borp—Chief gunner of the pirate marauder ship **Starjacker**. (TOTJ)

Chamma—A Jedi Master. Among his apprentices was **Andur Sunrider**. (TOTJ)

Chaos Fighters—Small, maneuverable fighters used by the **Krath**. (DLOS)

Colossus Wasps of Ithull—Huge flying insects native to the planet **Ithull**. The exoskeletal carapaces of the dead creatures were used as the basic framework for ore-hauling spaceships. (TOTJ)

Crado—A Jedi, apprenticed to Master **Vodo-Siosk Baas**, and lover of **Sylvar**. He became a devoted follower of **Exar Kun**. (DLOS, TSW)

Cron system—Also known as the **Cron Cluster**, it was a hot, unstable cluster of ten densely packed stars in the **Auril sector** of the Galactic Core. It became the site of the future **Cron Drift**, when one of the stars was destroyed by **Aleema**, resulting in a supernova that obliterated the rest of the cluster. (TSW)

Dace Diath—A Jedi from **Tatooine**. His father was Jedi Master **Sidrona Diath**. (FNU, DLOS, TSW)

Dark Lord of the Sith—Traditionally, the titular master of the ancient **Sith** people—a Jedi who has turned to the dark side of the Force. The title of Dark Lord was passed down from one generation to the next, with only one Dark Lord existing at a time. The mummified remains of the Dark Lords are preserved on **Korriban**. (TOTJ, DLOS)

Denarii Nova—A double star system, site of a battle between **Naga Sadow** and Republic gunships that resulted in the destruction of the entire star system. (DLOS)

Dominis—A Jedi Master. **Zona Luka** was one of his favorite apprentices — yet ultimately becomes his assassin. (TSW)

dragon-bird—A deadly avian species found on **Onderon**. (DLOS)

Dreebo—A member of the advanced guard of the **Hutt Great Bogga**, assigned to protect ore-haulers in the **Stenness** systems from pirate attacks. (TOTJ)

Drokko Kira—The father of **Modon Kira**, also known as **Drokko the Elder**. He suffered from an unhealing wound he got when he was cast out of **Iziz** for challenging the legacy of **Freedon Nadd**. (TOTJ)

Dxun—The nearest of the four moons of **Onderon**, it was rent by great volcanic fissures that caused massive electrical storms in the atmosphere. This resulted in the evolution of monstrous and savage creatures on **Dxun**, which escaped the confines of **Dxun** and migrated to **Onderon** via an atmosphere bridge eons ago. A great tomb housing the sarcophagi of **Freedon Nadd**, King **Ommin**, and Queen **Amanoa** is located here, guarded by **Dxun** beasts. (TOTJ, DLOS)

Enforcer One—A huge dreadnought spaceship operated by **Great Bogga**. (TOTJ)

Exar Kun—A **Dark Lord of the Sith**. As a Jedi, he was apprenticed to Master **Vodo-Siosk Baas**, who admitted that Kun was the most formidable student he ever had. He was seduced by the dark side and drawn to the planet **Korriban**, where the spirit of **Freedon Nadd** enticed him to let the dark powers of the Sith enter him. On **Yavin Four**, he discovered ancient Sith temples guarded by the **Masassai**, whom he eventually conquered. He confronted Master **Odan-Urr** in the library on **Ossus**, and after killing him, took the **Sith Holocron** in order to further his dark powers. (DLOS, TSW)

(to be continued next issue)



ALEEMA



Hamill at Full Throttle

Mark Hamill has projects busting out all over the place these days. He has appeared on TV's *seaQuest DSV*, he had a role in John Carpenter's remake of *Village of the Damned*



Hamill as the voice of Ripburger

that was released in theaters this past spring, and he is working on *Wing Commander IV* the sequel to the \$100 million selling CD-ROM he appeared in, *Wing Commander III*. *Star Wars* fans however might be most interested in his recent reuniting with Lucasfilm for voice character-

ization on the newest LucasArts CD-ROM *Full Throttle*. Hamill has become much sought after for voice roles, in addition to screen roles, after his brilliant characterization of the Joker on *Batman: The Animated Series* and *Batman: Mask of the Phantasm*.

On *Full Throttle* Hamill portrays the voice of evil villain Adrian Ripburger. Hamill told the *San Francisco Chronicle* that character was really fun to play. "Ripburger is just one of those Machiavellian villains who's so rich as the character. I mean he's so stylized he's almost comic-booky," said Hamill.

Comic books are something near and dear to Hamill. He is a big collector and is

collaborating on a graphic novel project with writer Eric Johnson which is due out sometime next year.


Lucas Honors Spielberg at AFI Award Show

In May the American Film Institute honored Steven Spielberg with its annual Lifetime Achievement Award in a nationally televised program. George Lucas, in an eloquent bit of public speaking, took the podium to honor his longtime friend whom he referred to as the "T. Rex of directors." Lucas recounted an anecdote from the filming of *Raiders of the Lost Ark* as evidence of Spielberg's brilliance. According to Lucas, on the day that they were supposed to film a complex fight scene between Indiana Jones and an Egyptian swordsman, Harrison Ford was very ill. Harrison told Spielberg he could only shoot for an hour because he needed to get back to the hotel and rest. Upon hearing this, Lucas said that Spielberg exclaimed "The only way we will get this scene done in an hour is if you pull out a gun and shoot

by JON BRADLEY SYNDER

the guy!" The crew laughed and Spielberg decided to try the idea. Indiana shot the swordsman, the scene was completed in an hour, and one of the most memorable moments in movie history was born.

Star Wars Day at the San Diego Comic Con

After the success of last year's *Star Wars* day at the San Diego Comic Con, Topps and Dark Horse Comics have again joined forces to provide a day of hoopla for *Star Wars* fans at the country's biggest comic convention. On Friday July 28th a small army of *Star Wars* celebrities will be on hand for a day that will include prizes, contests and free promotional material like the new Topps Wide-Vision *Empire Strikes Back* promo cards. Scheduled to attend for a non-stop hurricane of signings are The Brothers Hildebrandt, Anthony Daniels, Kevin J. Anderson, Mike Baron, Jim Woodring, and a host of other writers and artists who have contributed to Dark Horse's *Star Wars* Comics and to the Topps *Star Wars* Galaxy series. 

Fifteen Years Ago in Bantha Tracks

In 1980 on the cusp of releasing *The Empire Strikes Back*, *Bantha Tracks* interviewed Lucas and asked about his plans for other *Star Wars* movies beyond the first trilogy:

BT: At one point there were going to be twelve *Star Wars* films.

GL: I cut that number down to nine because the other three were tangential to the saga. *Star Wars* was the fourth story in the saga and was to have been called "Star Wars, Episode Four: A New Hope." But I decided people wouldn't understand the numbering system so we dropped it. For *Empire*, though we're putting back the number and will call it Episode Five: *The Empire Strikes Back*. After the third film in this trilogy we'll go back and make the first trilogy, which deals with the young Ben Kenobi and the young Darth Vader.

BT: What is the third trilogy about?

GL: It deals with the character that survives *Star Wars III* and his adventures.

FAN SPEAK

Thanks for all the great responses to requests for a *Star Wars* bonding experience. Next issue we'd like to hear your favorite *Star Wars* memory. Please send a photo, your name, address, and telephone number along with your response of 150 words or less to: Fan Speak, 2300 Market St. #23, San Francisco, CA 94114.

Unlike most fans I was not introduced to *Star Wars* via the movie since I spent my summer of '77 in Taiwan. I kept in contact with my U.S. friends through letters which told me all the latest news about this great film *Star Wars*. I got someone to mail me the novel. I tried to visualize the scenes in the novel and thought it'd be impossible to present those images on the movie screen. I returned in September, rushed to the theater, and was pleasantly surprised that the movie surpassed my expectations. I left the novel with my cousins in Taiwan, and after my return I had to continually write to tell

THEM about the movie.

Joseph Kwong
Los Angeles, CA

I remember being bored one day in college at a lunch table littered by my friends, classmates and acquaintances. Without consciously realizing what I was doing, my creative side had assembled a makeshift Hoth Turret from a Styrofoam cup, two styro plates, a plastic knife and some fancy sandwich toothpicks. I heard a voice across the table identify it: "A Turret/Probot playset." I glanced up at Wesley "Whitey" Thompson, an equally bored student whom I barely knew. This common childhood thread, sparked by my crude re-creation of a mass produced Kenner toy, served as a link upon which we fashioned our friendship.

Alex Newborn
Muscle Shoals, AL



An Exclusive Interview with George Lucas



LUCAS

A STAR WARS INSIDER EXCLUSIVE
Transcript of George Lucas' Question and Answer Session from the Second Star Wars Summit held
April 20, 1995 at Skywalker Ranch



(Applause)

Thank you, and thank you for coming out here for this long day. They've dragged me back from my writing room: this is the only chance I ever have to get out and see anybody, so it's fun to be here. I hope you're all having a good time. I think what we're going to do is just open the podium up here for questions, if you have any.

"It's a story about Ben Kenobi and Anakin Skywalker and how we got to the point where Obi-Wan Kenobi was waiting in the middle of the desert for something to happen. It's also about how Darth Vader got to be who he is, and how the Emperor came to power."

What's it like to be writing the new trilogy right now?

Well, I'm having a good time—it's slow work, but all writing is that way I guess. It's fun to actually be able to get back into this universe, and especially now that we have all the new technology, I can create the world more the way I envisioned it in the beginning, with more characters moving around and more kinds of things. In the last films I was always struggling with certain characters who have a mind of their own...*(next to the podium, Artoo-Detoo rolls back and forth, accompanied by laughter)* and having certain characters like Yoda that couldn't walk more than three or four feet. Now I can have characters who do all kinds of things that were impossible before, so it's fun.

What inspired you to go back and work on A New Hope?

Well, when I did the first film, there were a couple of scenes and a couple of sequences that didn't turn out as well as I had hoped. One involved Han Solo and Jabba the Hutt, which in the rush to get the film finished didn't really seem to be necessary because it involved characters and incidents that didn't appear until later episodes. At that point I didn't know whether the film was going to be successful enough for a sequel, so I said, well, let's just cut this out and not worry about it now because it'd be too much work and too much time to try to get it accomplished. But I've always wanted that scene to be back in the film, and when I finished the other two films, it became even more interesting to me to try and put those scenes back in, because they do relate to the later episodes. We've gotten to a point now with the technology that I can put those scenes back into the movie and make it more like I intended it to be in the beginning.

When did you decide to go back and do Episodes I, II, and III?

Well, I've always intended to do it. It's just that when I finished the first three, I decided that I needed to take a hiatus. I spent my time building Skywalker Ranch, I started advancing some of the technologies, and doing some of the other kinds of movies that I wanted to do. I'd worked on *Star Wars* for nine years and I was interested in doing other things for awhile. Plus, the technol-



ogy hadn't evolved enough for me to really be able to get back and do what I wanted to do. A lot of the issues that have gone on in the last ten years have been issues of perfecting the technology. So that now I can actually make the movie that I want to make. It's frustrating to work in a very limited palette. You could say that, in the first three films, I worked in a black and white palette, and that now I'm able to add a lot more color. I think it'll be much more exciting, and that's really what I was waiting for.

How will the new special effects affect your filmmaking?

Well, as I say, it allows me to have Yoda walk. It allows me to have a lot more alien characters, a lot more robots, and a lot more varied vehicles than just spacecraft... and to be much more fluid with them, especially in terms of the direction. I can actually move around in a scene. Before it wasn't noticeable, but from a director's point of view, it was hard because everybody was cemented in place. It's difficult to direct a scene when your actors can't move around. It's frustrating.

Is the technology you're referring to, like what was used to make *Jurassic Park*?

Yes, ILM developed a lot of the technology, and spent a lot of time and money to make it happen. (laughs) The last three or four years, starting with *Jurassic Park*, is when we really broke through and I knew that in the near future, I could do these movies.

Are you planning to direct any of the new films?

I don't know. There's a possibility that I might direct one of them, but I haven't really decided yet. I'm writing them, at least writing the first drafts myself, then I'll probably bring other writers in to do second and third drafts, but there's a possibility that I'll direct the first one.

Are there any plans to go back and revise *The Empire Strikes Back* and *Return of the Jedi* as well?

I'm looking at those films now, but they don't have the same restrictions that the first film had with scenes having to be taken out because we were rushed. The first *Star Wars* film, just barely made it into the theatres. I'm

looking at them to see if there are things that need to be cleaned up that would make me happy, but I'm just starting that process now, so I don't really know.

Will any of the characters from Episodes IV, V, and VI appear in Episodes I, II, and III?

It's the beginning story of how everybody got to be where they are now, so what you've seen is sort of the last half of a series, and this is the first half. The characters are the same, but the actors obviously are not going to be the same, because it takes place when they are very young.



Lucas says he is considering directing the first *Star Wars* prequel.

Are you planning on doing Episodes VII, VIII, and IX?

That I can't think about. (laughs) I have to get through I, II, and III.

So Episodes I, II, and III will segue right into *A New Hope*?

Well, kind of. It's a story about Ben Kenobi and Anakin Skywalker and how we got to the point where Obi-Wan Kenobi was waiting in the middle of the desert for something to happen. It's also about how Darth Vader got to be who he is, and how the Emperor came to power. It starts out with the Emperor not in power, then it keeps progressing. It'll be one twelve-hour movie when it's all finished.

Will the new technology mean that there won't be a need for human actors, since they can now be replaced with digital characters?

We'll still have a lot of human actors in the

film; the digital technology is great for creatures and robots and things that you can't create and can't use actors for. We will use actors for voices, and in the case of digital technology, the animator becomes the actor, using the same craft that an actor uses. The actors are there; they just work in a different manner than we're used to. It's still infinitely cheaper to use an actor than it is to create one, (laughs) and it'll probably always be that way. I think that'll ensure the art of acting for at least the next millennium.

How old will the main characters be in the new films?

In the first film, they're very young, although Obi-Wan is thirtyish. In Episodes Two and Three, Anakin is around twenty. Anakin is about the same age as Luke in Episode Four, and Obi-Wan is about forty then. The second two films take place almost continuously, a couple of years in between. At the end of the third film, Anakin is twenty-two, and Ben is about forty-two, so *A New Hope* is about twenty years later when Obi-Wan is in his sixties.

Is your childhood the source for the *Star Wars* stories?

That's hard to say... (laughs) because I didn't really get involved in film until I was in college. I didn't even think about film; I was more interested in cars. I became interested in film, in college and then all the stories sort of came out of that. When I was ten years old, I wanted to drive in Le Mans and Monte Carlo and Indianapolis.

What limitations or restrictions do you have as a filmmaker?

Well, I don't know. I don't feel that restricted, except for the local zoning ordinances... (laughs) But, for me and the company, my ambitions are slightly different from other people's. I'm not out to make fifty movies a year. I've been able pretty much to put together, whatever it is that I've wanted to do artistically. I've got plenty of movies to do, I just don't have a lot of time to do them in. I wish I could live more than 150 years!

Transcribed and graphed by Allan Kausch

GRAPH SHOWING RELATIVE DATES OF *STAR WARS* EPISODES I-VI



LUCASFILM'S LATEST



FOX RELEASES STAR WARS TRILOGY

20th Century Fox Home Entertainment will be releasing all-new THX Digitally Mastered videocassettes of *Star Wars*, *The Empire Strikes Back* and *Return of the Jedi* for a limited time - from August through January, 1996. The videocassettes feature all-new packaging and will feature a video interview with George Lucas on the new *Star Wars* prequels. In order to provide viewers with enhanced audio/video quality, the *Star Wars* trilogy will be duplicated from digital masters created under the supervision of Lucasfilm THX engineers. It is the industry's first collection to be produced under the THX digital mastering program.

Packaged inside each *Star Wars*, *The Empire Strikes Back* and *Return of the Jedi* videocassette will be a booklet, offering consumers exclusive savings on *Star Wars* licensed merchandise. Products include action figures, books, apparel, animation ser-cels and CD-ROM games, among others.



Designed in conjunction with the *Star Wars* trilogy release, 20th Century Fox Home Entertainment launched their web site on the Internet (<http://www.tcfhe.com>) on July 15th. Visitors to the site have been getting the opportunity to enter an exclusive *Star Wars* area. In a promotion designed to be updated periodically through the end of the year, users will be able to download *Star Wars* art, sneak preview the exclusive interviews between Leonard Maltin and George Lucas, among other activities. In addition, the site will present on-line users a unique opportunity to communicate with some of the many talented people involved in the making of the trilogy.



LICENSING

The Lucasfilm Licensing team presented a comprehensive key marketing time line and marketing strategy to a voracious group of licensing professionals at the annual New York International Licensing Show. Our message emphasized the long term commitment to the integrity of the property. Lucasfilm's strategy intricately links back to the desires and cravings of the true *Star Wars* fan, rather than the blind commercialism becoming prevalent in the world of entertainment merchandising today.

The long term objective is to offer a visionary perspective to the merchandise reinforcing high-technology, quality, collectibility and authenticity over the course of the next five plus years. We expect to deliver the core *Star Wars* consumer worthwhile and emotionally satisfying merchandise through many outlets.

By 1997, kids of the "new generation" will inevitably be hooked on the wonder of *Star Wars*. This will be a time when parents can take pride in sharing their most influential childhood experience. 1998 will potentially ignite the next phenomenon with the highly anticipated premiere of the first film in the new trilogy. This new era of *Star Wars*, from a merchandising perspective, will still inspire prevalent

targeted creativity and marketing in conjunction with cohesive mass merchandising.

Many new *Star Wars* licensed products will be released in the next several months. Here is some of the new merchandise you'll be seeing in upcoming issues of the Jawa Trader catalog:

Changes—will be releasing T-shirts with the new Fox *Star Wars* videocassette cover art.

Freshcaps—will release coordinating caps with the above T-shirts that utilize the video cover images as well.

Western Graphics—will be releasing posters with the video cover images.

Zanart—will have chromium art and framed lobby cards with the video cover images.

Applause—will have a wide range of new collectibles from *Star Wars* figurals mugs to PVC figures and vinyl dolls and much, much more.

RoseArt—will have new creative activity sets - crayon by numbers, fun with tattoos, fun with stickers, sand art and a designer desk.

Thinkway—will be coming out with a C-3PO & R2-D2 electronic talking bank with music and sound effects.

Willits Design—will have lighted film cel series which are original pieces of film combined with production paintings and

photo images.

Hallmark—will have *A New Hope* calendar and puzzle which both feature photo collages of the *Star Wars* characters.

Illusive Concepts—the makers of the lifesize Yoda will be releasing maquettes of Admiral Ackbar, Boba Fett and Jabba the Hutt.

Galoob—will be releasing three box sets of Micro Machines *Star Wars* ships (8 vehicles per set) with a metallic-look finish. In addition, Galoob will also release a sixteen piece set of *Star Wars* droids, and a large *Millennium Falcon* playset.

Milton Bradley—will have a 3-D *Millennium Falcon* puzzle.

Don Post Studios—will be releasing a deluxe Darth Vader helmet that is a replica of the original used in the films. This will retail for approximately \$1,200.00!

Decipher—will be releasing their new customizable *Star Wars* card game from Parker Bros. This should be an extremely hot collectible!

CUL—will be releasing a new set of their metal collectors cards. This six piece set will showcase the cover art of Dave Dorman, from the tremendously successful Dark Horse Comic series *Dark Empire*. In addition, a new Darth Vader stein featuring the figure of the Dark Lord on top will be coming soon from CUL.





ILM—INDUSTRIAL LIGHT & MAGIC

Industrial Light & Magic recently completed

its work on the hit film, *Casper*,

making history with their completely digi-

tized film stars, *Casper* and his three menac-

ing uncles: Stinky, Stretch and Fatso. Also

completed for a summer '95 release is *Congo*,

directed by Frank Marshall, who previously

produced many blockbusters with his part-

ner Kathleen Kennedy for George Lucas and

Steven Spielberg including *Jurassic Park*, *Indi-*

ana Jones (I, II, and III). This jungle adventure

features a number of spectacular effects

including volcanic eruptions that produce omi-

nous rivers of lava. Also slated for a summer re-

lease is *The Indian in the Cupboard*. Produced by

the team of Kennedy-Marshall, this children's

classic is directed by Frank Oz (the voice of

Yoda—see interview this issue) and features toys

coming to life in a way never before seen on film.

Currently, ILM is hard at work on a number of

other exciting projects including another trea-

sured children's story, *Jumanji*, directed by Joe

Johnston (*The Rocketeer*). Joe began his career in a

pivotal role at ILM, working as a storyboard artist

on *Star Wars*. *Jumanji*, starring Robin Williams, is

slated for release in late 1995 and will thrill movie

audiences with herds of wild animals showing up

in the most unexpected places. Also in produc-

tion; *Dragonheart* from DeLaurentis Productions,

a medieval adventure with an amazing dragon in

the starring role; *Mission Impossible*, directed by

Brian DePalma, and produced by AND starring

Tom Cruise; the action-adventure *Twister*, pro-

duced by Kathleen Kennedy and directed by Jan

DeBont (*Speed*), a story set in the midwest during

tornado season. ILM is continuing to create new

elements which will be featured in the *Star Wars*

Special Edition, to be released in 1997, the twenti-

eth anniversary of the film's original release.

SKYWALKER
SOUND

SKYWALKER
SOUND

Skywalker Sound just completed their work

on *Casper* and *Species*, as well as Kathryn

Bigelow's *Strange Days*, *Nine Months* (for director

Chris Columbus and starring Hugh Grant), *Toy*

Story, *Jumanji*, the new *Aerosmith* CD-ROM and

Young Indiana Jones and the Attack of the Hawk-

men, the next installment of the popular award-

winning television series created by George

Lucas.



THX

Recently, during
the Video Software

Dealers Association (VSDA) convention the THX

laser Disc program received 9 awards. Eight of the



Miniaturizing an Indian at ILM.

awards came from the Fourth Annual Consumer Laser Disc Awards competition. They include: Best Overall Disc, Best Sound & Best Film to Disc Transfer - *Jurassic Park*; Best Special Edition - *The Sound of Music*; Best Widescreen Edition - *Oklahoma* (Restored Todd A-O); Best Classical Film Restoration - *My Fair Lady* Collector's Edition; Hall of Fame Best Overall Disc & Best Film to Disc Transfer—*Jurassic Park*; and Hall of Fame/Best Sound - *Star Wars Trilogy* Collector's Edition.

The ninth award, the VSDA Homer for Best Laser Disc of the Year, went to *Jurassic Park* and was presented at the gala dinner.

In May a new Theatre Alignment Program (TAP) service debuted with the release of *Die Hard With a Vengeance*. By dialing 1-800-PHONE-THX or accessing the THX Web site, audience members can repeat any presentation problems of a technical nature that they notice during a TAP film. The phone number appears as an end credit on the film and will be seen on a number of additional Summer pictures including *Casper* and *Apollo 13*.

In May, the Home THX Program attended the *Stereophile* Hi-Fi Show in Los Angeles and demonstrated Dolby AC-3 (5.1 Channels) encoded films and music over a Home THX Audio System to hundreds of interested consumers.

THX was recently spoofed on *Late Night With Conan O'Brien*. Guest stars Ed Asner, Ed Koch, and Gilbert Gottfried played along with skits claiming Conan's show was the only one that "...had THX quality sound." And, true to spoof form, a *Late Night* rendition of the THX logo appeared with "The Audience is Listening."

THX now has its very own "Home Page" on the World Wide Web of the Internet and is attracting phenomenal attention. The Web page features information and articles on each of the four departments within THX. The complete Lucasfilm THX home page has received up to 7,000 information requests per day and is still growing. As of June 4th, the total number of accesses came to 109,444! The address is: <http://www.thx.com>

New TAP films recently added to the schedule: *Congo*, *Pocahontas*, *Apollo 13*, *Judge Dredd* & *Mighty Morphin Power Rangers*.



LUCASARTS

LucasArts recently

showcased several

new CD-ROM titles at

the Electronic Enter-

tainment Expo in Los Angeles. The upcoming

games include *Mortimer* and the *Riddles of*

the *Medallion*, *The Dig*, *Rebel Assault II*

and *TIE Fighter Collector's* CD-ROM.

The announcement of *Mortimer*, Lu-

casArts' first game created especially for the

early entertainment market, was high-

lighted by a press conference which fea-

tured George Lucas and Collette Michaud,

project leader and co-designer of the game.

Targeted to the 4-9 age group and appealing to

both boys and girls, *Mortimer* combines action

and discovery with whimsical characters and

compelling story. *Mortimer* is a large flying snail

who, with help from players of the game, races to

save animals that have been turned into statues

by an evil character named Lodi.

The *Dig* is a mysterious deep space adventure

about a team of shuttle astronauts who become

stranded on an alien planet and must figure out

how to get back to Earth. In addition to the PC

CD-ROM game, there will be a novelization from

Warner Books, an audio cassette of the book, an

original soundtrack recording and a strategy

guide. (See related story in LucasArts column).

Rebel Assault II, the eagerly awaited sequel to

the best-selling *Rebel Assault*, features a com-

pletely original *Star Wars* story and extensive live-

action video. The video is composited with 3-D

animation to create stunning and realistic graph-

ics. All the actors got to perform in authentic *Star*

Wars costumes with actual props from the movies

— including Darth Vader and a slew of

stormtroopers. Another *Star Wars* game, *TIE*

Fighter Collector's will release soon for PC CD-

ROM. *TIE Fighter Collector's* CD-ROM features

significantly enhanced (graphics and sound) ver-

sions of the original flight sim, its first add-on

campaign, *Defender of the Empire*, and a chal-

lenging new campaign. *TIE Fighter* lets players

step into the boots of Imperial pilots and fly

against the Rebel Alliance. *TIE Fighter Collector's*

CD-ROM, *Rebel Assault II* and *The Dig* are set to

ship before the end of 1995, and *Mortimer* will

release in early 1996.

Two recently released titles are *Dark Forces*

and *Full Throttle*. *Dark Forces*, a first-person, 3-D

Star Wars action game, continues to be a "force"

after a strong launch in March. The game recently

topped PC Data's best-selling computer games

list and has shipped more than 500,000 copies

worldwide to date. *Full Throttle*, an action-adven-

ture biker game, released in May to raves from

the gaming and consumer press, including a

high-rev review by *Entertainment Weekly*, a feature

on *Entertainment Tonight* and a forthcoming story

in *Rolling Stone*.



LUCASARTS



LucasArts Teams Up with Entertainment Giants to Offer the Epic Science Fiction Adventure, The Dig

by Sue Seserman



Top: Scenes from LucasArts new release *The Dig*. Above: The Dig project leader Sean Clark.

Combine LucasArts' expertise in crafting compelling interactive entertainment with inspiration from Steven Spielberg, special effects from Industrial Light & Magic and dialogue from award-winning science fiction writer, Orson Scott Card, and you have what amounts to one of the most dramatic stories ever told on CD-ROM—*The Dig*. LucasArts' deep space adventure about a team of space explorers who become stranded on an alien planet, releases for PC CD-ROM this fall.

ENTERTAINMENT EXPERTS COLLABORATE

Armed with Steven Spielberg's vision of a game that conveyed the alien feel of the film *Forbidden Planet* and the fallible humanity and conflict of *The Treasure of the Sierra Madre*, *The Dig* project leader Sean Clark created a story with depth, complexity and significance. "Since Steven is an avid gamer, my team and I made story and gameplay our top priorities," said Sean. "It's a challenge to create emotion and drama in a computer game because the player has control over what happens next. We addressed that challenge by focusing on the key elements of these films and combining them with solid gameplay."

LucasArts and Industrial Light & Magic artists combined their technologies to generate several special effects for *The Dig*. These effects focus on objects such as asteroids, planets and alien ships moving through space, and incorporate techniques such as morphing, lens flares, prism effects and warping star fields. The special effects shots are composited with 3-D and 2-D backgrounds and characters created by LucasArts. The results are realistic, yet other-worldly, extra-terrestrial phenomenon.

"The game really starts when your characters are exploring what they think is an asteroid and suddenly it transforms into this multi-sided, prismatic alien spaceship and zooms at break-neck speed through the surrounding starfield and into this alien universe," said Sean. "This is an important transitional scene in the game and the ILM effects are startling and dramatic."

Lead artist for *The Dig* is Bill Tiller. Bill attempted to capture the mystery and foreignness of the game's story in its graphics. "The graphics for the game are intentionally surrealistic and fantastic," said Bill. "In fact the deeper you get into the game, the more dramatic the images get. At the beginning of *The Dig*, when you first start your mission and go up into space in a NASA shuttle, the graphics are pretty realistic. Once you spend some time on the planet, things start to look more strange. The colors are brilliant, and the backgrounds take on a kind of impressionist look."

Additional input into the game comes from science fiction writer, Orson Scott Card, winner of the Hugo and Nebula awards for his novels, *Ender's Game* and *Speaker for the Dead*. Card, in concert with Clark, is penning the game's dialogue. Providing the music behind the words and images is an electronically altered Wagnerian-inspired score. *The Dig's* soundtrack will be com-

pletely digital and fully interactive. LucasArts' patented iMUSE (interactive music and sound effects) system will allow the game's soundtrack to act like a movie soundtrack—conveying mood, building suspense and playing off dramatic moments—but do it in an interactive environment.

TRANSPORTED TO AN ALIEN WORLD


The Dig offers a riveting and expansive game experience centered around an original science fiction story, and the game's characters and their interactions are complex and dynamic. The player's alter ego is Commander Boston Low, a NASA veteran who leads a team of two—German geologist, Ludger Brink, and American journalist, Maggie Robbins—on what should be a routine mission:

- 1—blast an asteroid in an unstable orbit around Earth into a stable rotation;
- 2—collect a few rock samples;
- 3—become a hero.

Unfortunately, they don't make it home for the parade in their honor.

The asteroid transforms into an alien spaceship, and the team is transported to a strange, dangerous and seemingly abandoned planet. After discovering they can breathe in the planet's atmosphere, they discard their spacesuits and begin to explore. It isn't long before they stumble upon the remnants of extremely sophisticated alien technology. Then the apparitions appear—energy-pulsing, ghost-like beings that seem to be trying to communicate with the crew. Through exploration and experimentation, the player learns about the species that formerly inhabited this planet—a species that discovered immortality and now exists in this altered state. They desperately want something from their captive trio. It's a high price to pay, but it may be the only way back to Earth.

MORE THAN A GAME

The Dig will be the centerpiece in another kind of entertainment collaboration. One of the most exciting extensions of the game will be a novelization written by Alan Dean Foster and published by Warner Books. "Media spin-offs are the biggest sellers in science fiction today," said Lucy Autrey Wilson, director of publishing for Lucasfilm Licensing. "Betsy Mitchell at Warner Books was quick to recognize the strength of *The Dig's* storyline and hired Alan Dean Foster to write the novel. Alan is the author of 16 New York Times bestsellers including one of the original *Star Wars* spin-off novels, *Splinter of the Mind's Eye*. Fans of great epic science fiction stories will be sure to love this one." The novel, along with an audio drama of the book will release before the end of the year. 

errata

Last issue we mistakenly printed the wrong caption with the photos that appeared on pages 14 & 15. LucasArts project leader, Hal Barwood appears at far left on page 14 and Daron Stinnett, project leader for *Dark Forces*, appears on page 15.



JAWA TRADER

AT LAST!
NEW KENNER *STAR WARS*
FIGURES AND VEHICLES!

SEE PAGE C2



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NEW STAR WARS
VEHICLES AND
FIGURES
FROM**

Ken



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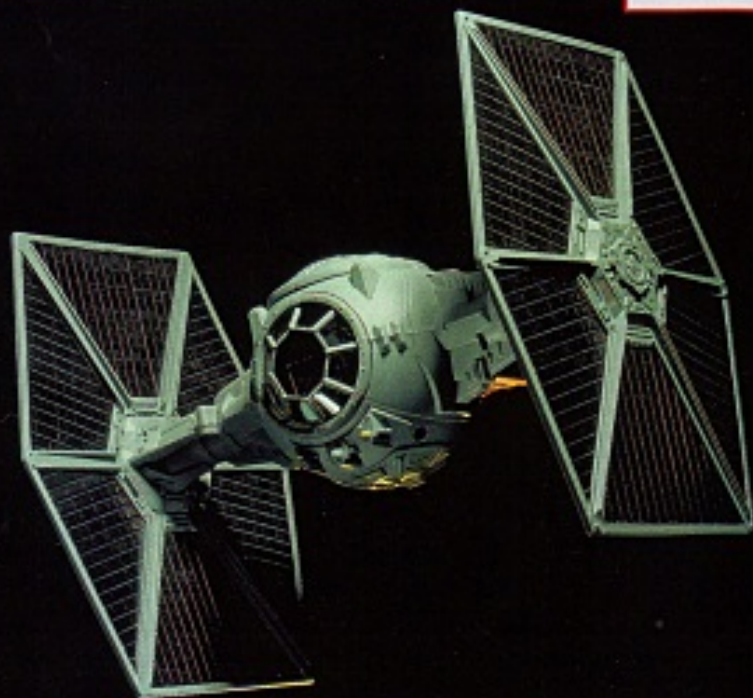
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- LKN11 OBI-WAN KENOBI
(LIGHTSABER, REMOV-
ABLE CLOAK)
- LKN12 DARTH VADER
(LIGHTSABER, REMOV-
ABLE CLOAK)

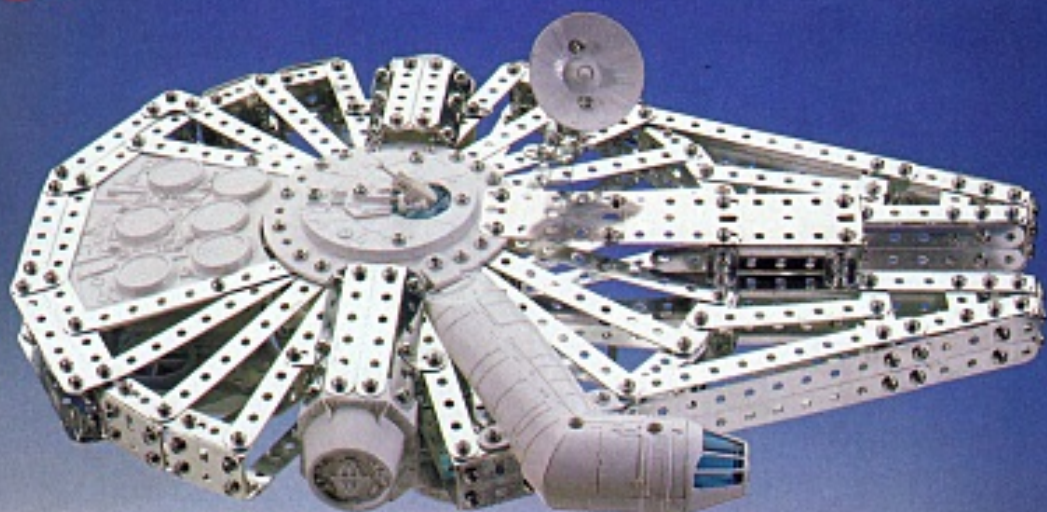
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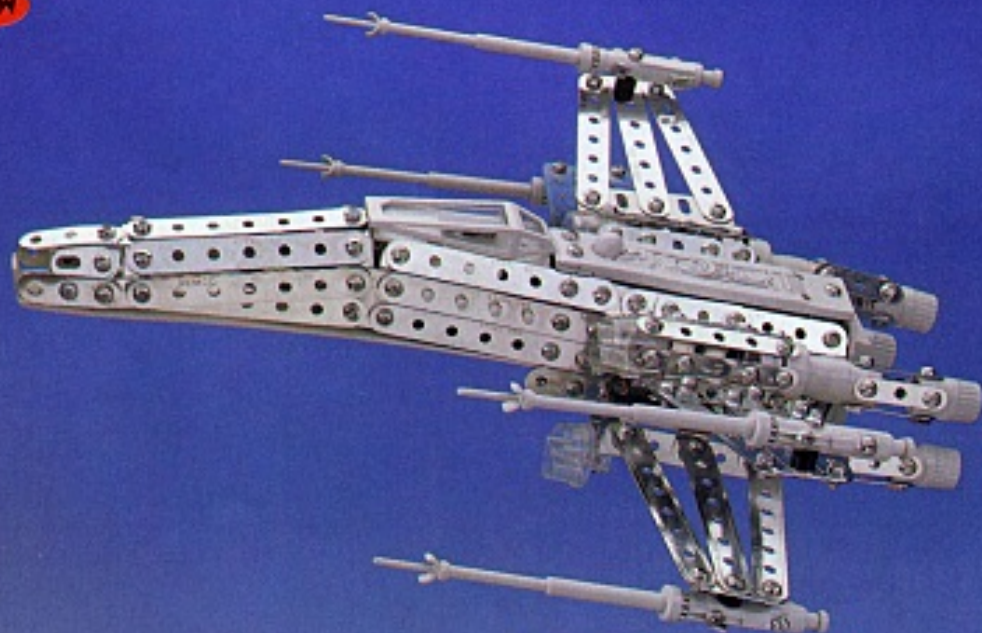
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NEW LM20

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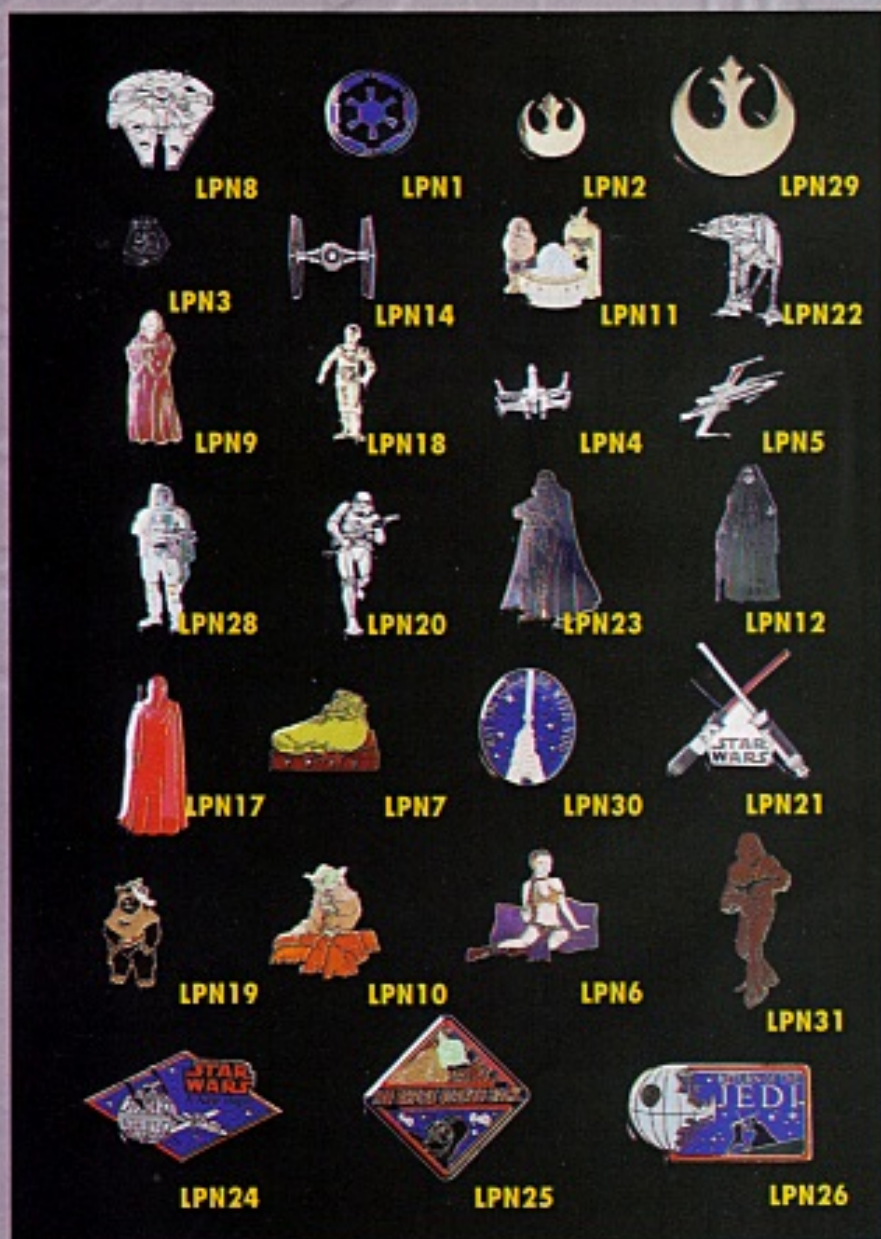
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 - LAP4 DARTH VADER
 - LAP5 IMPERIAL AT-AT ATTACK ON HOTH
 - LAP6 R2-D2 AND C-3PO
 - LAP7 B-WING FIGHT SCENE
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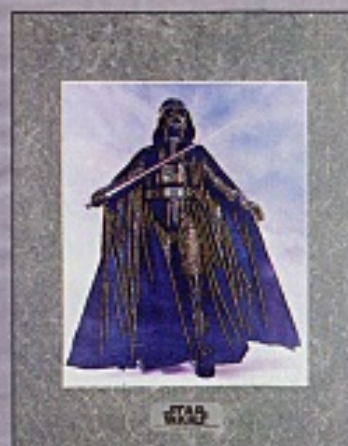
LAP1



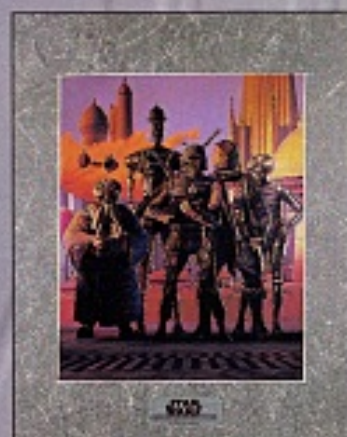
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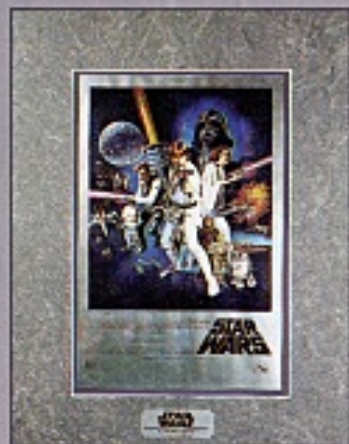
LAP11



LAP4



LAP8



LAP10



LAP12



LAP2



LAP6



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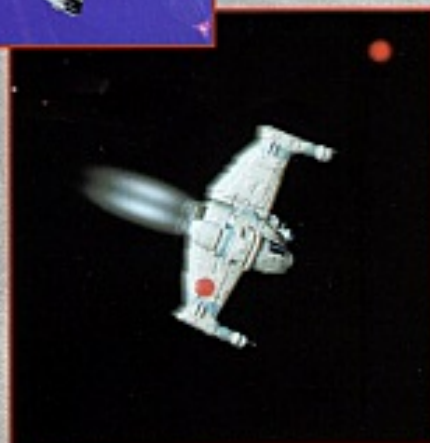
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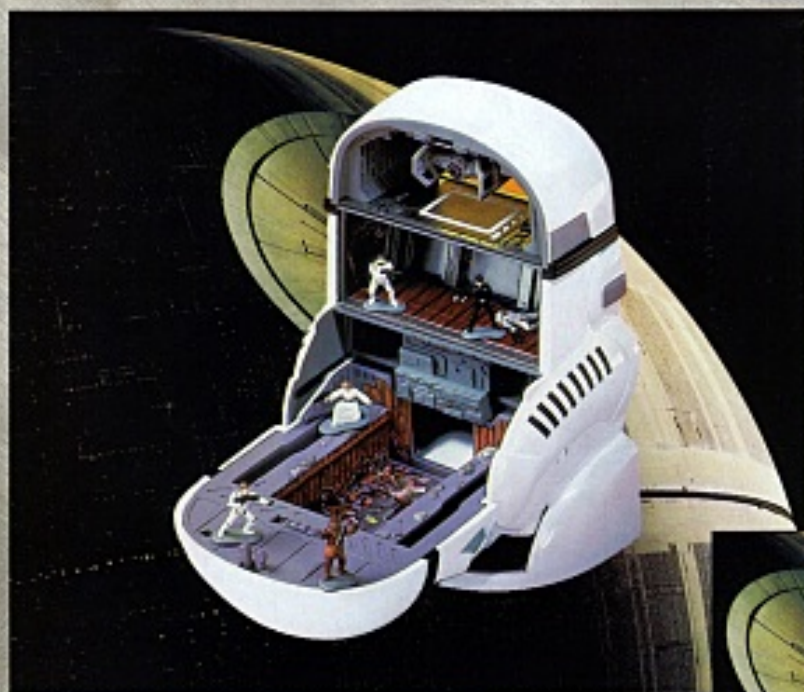
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LTY6

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LTY7

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LTY8

DAGOBAH

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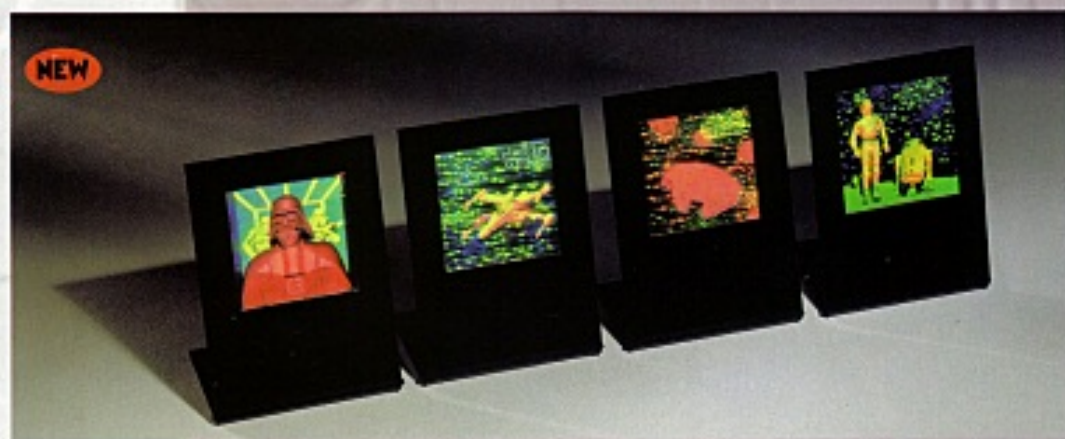


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LRM3	C-3PO
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LHG12

LHG13

LHG11

LHG14

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LMP2



LMP3



LMP1



LMP4



LMP5



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HOLOGRAM MAGNET



LHG5



LHG11

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LHG8



LHG10



LHG4



L171



LHG1



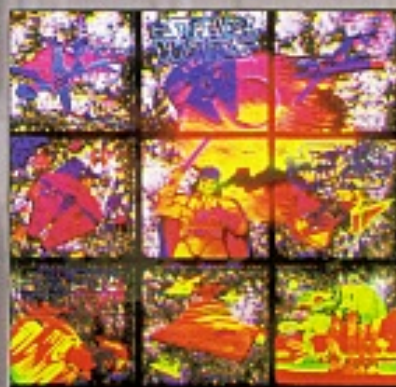
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LHG9



LHG3



LHG7

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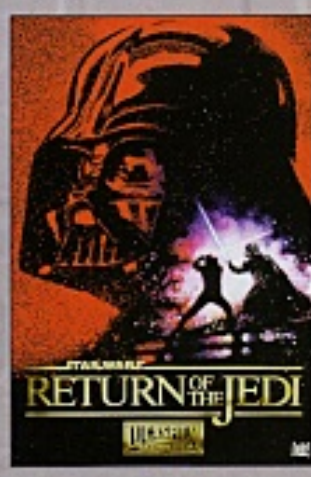
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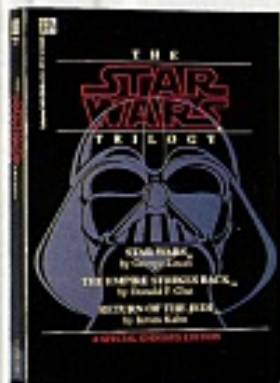


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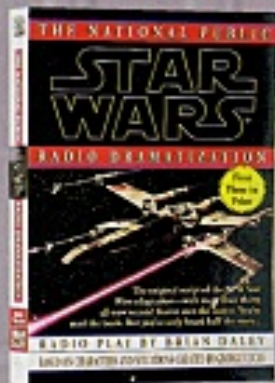
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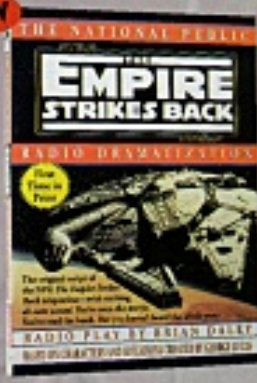
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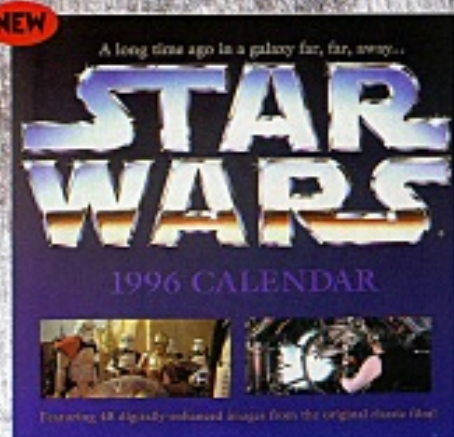
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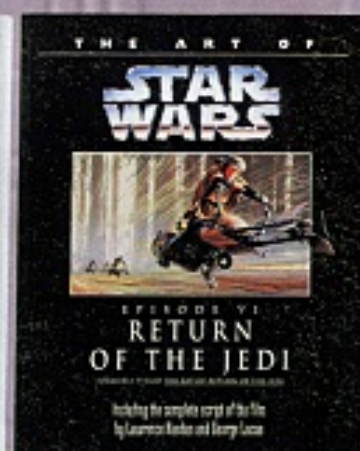
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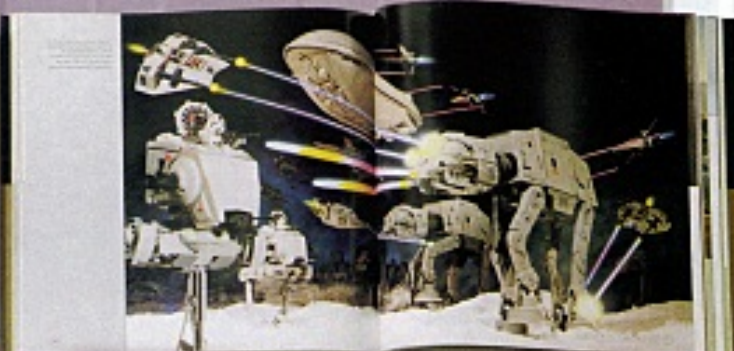
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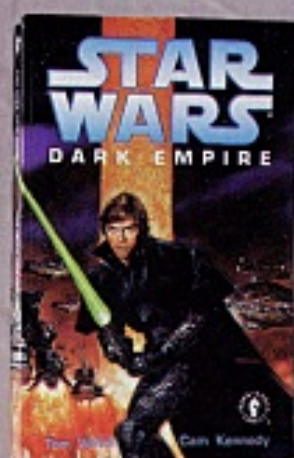
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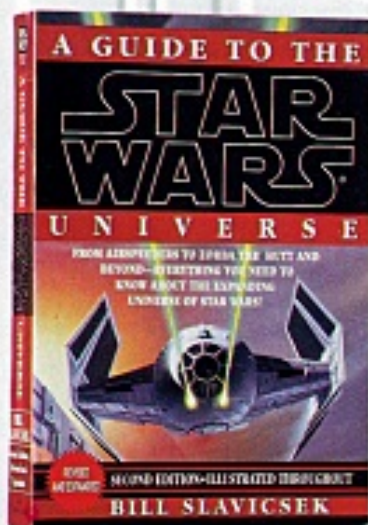
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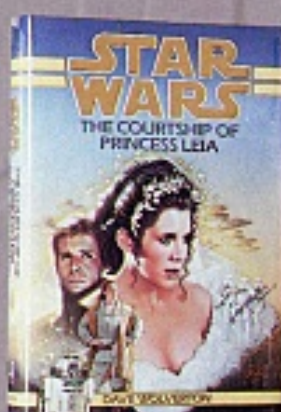
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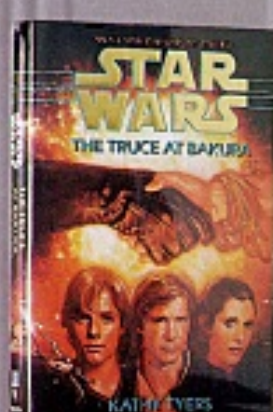
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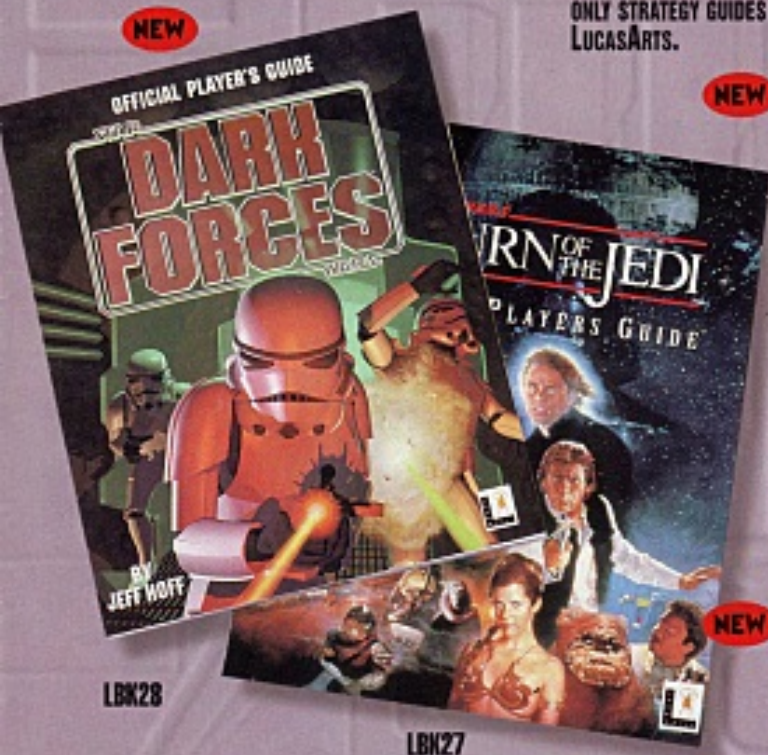
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weezer



“What’s the shot of me getting into the new trilogy? Probably not a good one. But I’m ready. That would be my acting debut; that’d be a good thing.” Don’t hold your breath Matt. You and about a million other people would love to be in the next *Star Wars* films. Matt Sharp, a.k.a. bass player for the band Weezer and principal songwriter and Moog maestro for his new band The Rentals, has already made one dream come true—his successful musical career. Matt now dreams of being involved with the next *Star Wars* films. Earth to Matt: work on that screen test but don’t quit your day job.

And what a day job it is. A year ago Weezer was barely a blip on the pop music radar. Today they have a multi-platinum album in multiple countries, several hit videos, and are playing to sold out concert halls all over the planet. More importantly, they’re all *Star Wars* fans.

“They showed all three *Star Wars* films at UCLA before we recorded our record and we all went,” says Matt. “The guy who was trying to sign us at D.G.C. came with us, just to show he was into the same stuff we’re into. He had to sit through all three movies, and he had never seen them before.” They ended up signing with D.G.C. Chalk it up to *Star Wars* bonding.

When they were auditioning guitarist Brian Bell during the recording of their first record,

singer Rivers Cuomo quizzed him about his favorite *Star Wars* action figure. Brian said Hammerhead was his favorite. He could sing, he was into *Star Wars*, they asked him to join the band. “During the first days of tracking the record I put up a different *Star Wars* card in the recording studio for each day. One day would be ‘R2-D2 Day,’ one day would be ‘Leia Day’ and so forth. The best day for me was ‘Lando Day.’ You can’t possibly go wrong with Lando, though I’m not sure the others would agree,” says Matt.

While the members of Weezer don’t agree on everything, and they all have their separate projects outside the band, they all believe in the “sacredness” of *Star Wars*, as Matt puts it. “We’re pretty touchy about exploiting it in any weird way,” says Matt. *Star Wars* is a common bond for people in their twenties who can remember seeing the films as kids. The band feels that making *Star Wars* references in their music and in videos is shameless pandering to a universal experience of their generation.

Some experiences just cannot be bought or duplicated. Like the first time you saw the Star Destroyer fly overhead in *Star Wars*, or when you first discovered Vader is Luke’s father. Or how about when Vader leaves the dark side to help destroy the Emperor. These representations

by Jon Bradley Snyder

Star Wars Weezer



of the struggle between good and evil were crucial and affecting to young audiences seeing them for the first time, especially to Matt's generation. When Matt talks about *Star Wars* being sacred, he's articulating a reverence for the feelings of awe and wonder that the *Star Wars* movies inspired in kids eighteen years ago, feelings that continue even to the present day.

"There are friends of mine who are thirty and older, who completely don't get it. If I bring up *Star Wars* they go 'Oh God, shut up.' I completely understand why they feel that way. If somebody starts ranting and raving to me about the original *Star Trek* I just go 'Whatever.'"

Unlike other media phenomena of the 70s Matt's interest in *Star Wars* is more than just a nostalgia trip. In the band's "Buddy Holly" video the band members have been computer rendered into an old episode of the *American Graffiti*-inspired TV show *Happy Days*. Is *Happy Days* an experience worthy of sacredness? Most definitely not. "Most of us grew up on a lot of junk television. It's upsetting to think that our minds are filled with multiple episodes of *Gilligan's Island*, *Happy Days*, and the *Brady Bunch*. After seeing the 'Buddy Holly' footage for the first time it was sort of depressing knowing I was packed full with all that television."

Matt relates *Star Wars* to the most pure

memories of his childhood. It was an event that completely moved all these different people. "I caught an episode of *The Six Million Dollar Man* the other day. It was pretty amazing, but doesn't ring true emotionally like *Star Wars*."

As a kid Matt wasn't dressing up as *Happy Days* Ralph Malph for Halloween; he was getting his dad to help him construct the



Matt Sharp and The Rentals in the studio with some familiar *Star Wars* friends.

perfect Darth Vader costume. At his elementary school kids would compete to see who had seen the movie the most times. Since nobody had all the toys, kids from all over the neighborhood would pool their *Star Wars* toys together to play (Matt contributed his remote control R2-D2, which, sadly, he no longer owns today.)

This, of course, all came about after Matt had been dragged kicking and screaming to see the movie for the first time. "I did not want to go. I had some idea that it was going to be at a planetarium, an extracurricular course or class. I thought I was being punished. I had not heard anything about it at all."

When *The Empire Strikes Back* was first released Matt sort of freaked out. He simply could not believe that Darth Vader was Luke's father. He defended Luke to everyone that would listen. He had a laundry list of reasons why it was completely impossible that Luke was Vader's son. He's way into Irvin Kershner, he loves the dark and unresolved aspects of the second film,


and he is fascinated by the idea of Luke losing his hand (possibly because Matt plays guitar?). Matt is definitely into the more serious side of the trilogy as opposed to the funny side. "We can't have those little furry things beating up on stormtroopers. I mean they're trained killers," says Matt, referring to *Return of the Jedi*.

For Matt *Star Wars* has had an indirect yet tangible impact on his music. Right now Matt is taking a break from Weezer to work on a side band called The Rentals. Matt describes The Rentals as a cross between Gary Numan, E.L.O. and well, Weezer. It's not so much influenced by *Star Wars* as it is a product of that same era (circa 1979) that spawned the movies. The band includes Matt, Rod Cervera, Cherielynn Westrich, Petra Haden, Pat Wilson, Danny Frankel and Tom Grimley.

"Both Weezer and The Rentals have a super-dramatic aspect to them. Sometimes we get dramatic in kind of a corny way, very Wagner-esque. It's like standing up and waving the flag basically. I think it's great, but I think a lot of people probably don't like us for that reason, and that's okay. I'm really into doing over-dramatic things now. Musically the sound tracks for the *Star Wars* films are pretty amazing in that way."

The Rentals first record will be called *1st Record*, appropriately enough. It's safe to say you've never heard a band mix deep end bass, male and female vocal melodies and colorful Moog synthesizers in quite this way before. Weezer it ain't, but new, cool, and different it definitely is. The Rentals, while shooting their "Friends of P" video to promote their upcoming album, decided to kick out half their members and replace them with *Star Wars* cardboard character cut outs (not permanently, just long enough to take these pictures). The Rentals already have recorded a second record called *For the Ladies*, set for release early next year at about the same time Weezer will be returning to the studio to record their second album.

Right now Matt and the rest of the Weezers are getting ready to hit the road for another U.S. tour that will last through the summer. In the audience will be Weezer's dedicated preteen hardcores, which one magazine has termed "the little league mosh pit."

"A lot of people who listen to us are not our age. It's weird to think maybe some of them haven't seen the trilogy." It's okay Matt, in a couple of years this generation will have a trilogy of its own. And who knows, maybe you can do a stormtrooper cameo. 

Fans can write The Rentals at: The Rentals, 9311 S.E. Foster Rd. Suite #666, Portland, OR 97266.

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...from a little green
Jedi to a three inch
Indian Frank Oz
proves he is a grand
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by Kevin Stevens

F

rank Oz is one of the most beloved performers in contemporary film, and although his features haven't often been emblazoned across the big screen, the characters he's created are some of the most recognizable icons of modern popular culture, from the Muppets' Miss Piggy to *Star Wars*' Yoda. This summer, Oz completes his seventh feature film as director with *The Indian in the Cupboard*, the beautiful story of a nine-year-old boy who befriends a three-

inch-tall Iroquois Indian brought to life through the magic of a mysterious wooden cupboard. Whatever his role, Frank Oz is drawn to people and stories first; and even though the characters he performs and the films he often directs, including *The Indian in the Cupboard*, involve the use of astounding special effects, Oz's aim is that these effects always remain invisible.

"My goal for this film is for it not to be seen as a special effects movie," he says. "I want people to believe that this is being done by three-inch people."

"I didn't want to do another children's or special effects film," he says. "I'm not denigrating those, but I've done so many of those. If I had done a lot of comedies or dramas, I'd probably then want to do a big special effects film."

In addition to working with Jim Henson on the fantasy film *The Dark Crystal*, Oz has, in fact, directed several comedies, including *Dirty Rotten Scoundrels*, *Housesitter*, and *What About Bob?* He also brought Audrey II to life as director of the 1986 *Little Shop of Horrors*, and sent Kermit and Miss Piggy packing to New York in *The Muppets Take Manhattan*.

The Indian in the Cupboard was a project that Oz may have initially resisted, but after reading it, he found that its story had wormed its way under his skin. "I got the script, and I read it, and put it away for awhile," he says. "But the script has so many layers to it, they were subliminally germinating in me."

The story, based on a best-selling children's book, was adapted by screenwriter Melissa Mathison, who also wrote *E.T.* and is the wife of actor Harrison Ford. "I was really close with Melissa Mathison during the *Star Wars* days," says Oz. "(Producers) Kathleen (Kennedy) and Frank (Marshall) found the book," says Oz, "and they brought in Melissa to write the script." Kennedy and Marshall produced the *Indiana Jones* trilogy, and have since gone on to form their own production company. In addition to this summer's *The Indian in the Cupboard*, they also produced *Congo*, which Marshall directed.

It was the multiple layers of Melissa Mathison's script that convinced Oz to direct the film. "After I read it, I didn't want to talk about it," Oz recalls. "But the story had so many layers to it, that I kept thinking and thinking about it."



STAR WARS INSIDER





The character of Yoda has become a favorite with *Star Wars* fans due to the realistic portrayal by Frank Oz. It is not known yet if Yoda will appear in the new prequels.

In the film, young Omri (played by Hal Scardino) finds that any plastic toy he places in the magical cupboard becomes real, but the story wasn't so easy to bring to life for the film's director. The Indian, Little Bear (played by rap artist Litefoot), must interact throughout the film with Omri, but the special effects required that each actor be filmed separately. This meant that Litefoot performed alone for six months on a blue soundstage, working with oversized props.

The magic of the film is in the seamless-ness of the two performances. "That's the thing that really struck me," says Oz of the completed footage, "how these two people could relate to each other so perfectly. It really belies the fact that it's all done with special effects, and maybe people won't even realize how complicated the special effects really are."

This is due, Oz believes, to the performances the two actors gave during their long months of working in solitude. "These two people never really worked in the same room. But both Hal and Litefoot are two people who are extraordinarily honest people, and I asked them to give their performances out of that. They don't present false emotions, and I think that communicates in their interactions."

As Omri and Little Bear grow to understand one another, they are both changed. "One of the main things is in how Omri goes from dependence to independence through knowing this Indian," says Oz. "He finds out how to be strong in the world, which is a

place that isn't always a great place to be a boy. He learns how to deal with disappointment and death. To be strong enough to live decently in this world. Little Bear believes that Omri is a god, but he winds up teaching this god, because it turns out that it's really a child."

One of the most delightful scenes of the picture comes when Omri is testing the cupboard's magic by throwing a panoply of favorite action figures inside. When he opens the cabinet, there's Darth Vader in a lightsaber duel with the T-Rex from *Jurassic*

Park, while a Ferengi and a Cardassian go up against Robocop. It's a scene that always meets with a roar of audience recognition and approval.

"That scene was Melissa's idea," says Oz. "It showed that you couldn't just throw anything you wanted into the cupboard. You had to take responsibility for those actions. We discussed what characters would be in the cupboard, though."

The theme of responsibility runs throughout the film, and for Oz it may be the heart of the story. "I do think I made this more to be



Frank directs a shot for Paramount's *The Indian in the Cupboard*.





Photo: Paramount Pictures



Photo: Paramount Pictures

"My goal for *The Indian in the Cupboard* is for it not to be seen as a special effects movie," says Oz.

seen by adults than to simply make it with children in mind," he says. "To my mind some of the more shallow movies aimed at children don't work, and hopefully this can be read on another level."

With the film now in theaters, the audience will ultimately determine how well Oz accomplished his goals with it. "It's now up to the gods," he says.


With his successful directing career, one wonders if Oz's performing days are behind him. "They're not done," he assures. "I just got back from doing four days work on the new Muppet movie, and I do work on *Sesame Street* a few days a year. It's just been curtailed because of my directing work."

In the years since Oz last had his hand (literally) in Yoda, bringing the wizened master to life in *Return of the Jedi*, a revolution in computer-graphic effects has taken place. With George Lucas hard at work on the stories for the *Star Wars* prequels, Yoda's presence in them seems likely. How would Oz react to the idea of a computer-generated Yoda? "Great," he says enthusiastically. "Then I wouldn't have to sweat a lot in that costume. I could be lazy."

Oz says he would be very happy to lend his voice to Yoda, and let the computer artists worry about giving the character life. "Whatever I can do to help. I haven't talked to George about it, so I don't even know if Yoda will be there, but I suppose anything's possible."

Oz does admit that he believes the traditional route shown in the original trilogy may still be preferable. "I think the organic way is better, and yet it depends on what the person has in mind to do. It would certainly be a different kind of Yoda if it were computer-generated."

The wizard Oz has gotten plenty of recent experience in overseeing such effects in *The Indian in the Cupboard*. After making this film, he's more certain than ever that effects have to work together with all the other filmmaking techniques at the director's disposal to deliver first and foremost a good story. "CGI doesn't exist in a vacuum. You use it with other techniques, too."

Of his future with *Star Wars*, Oz promises he'll remain at the disposal of George Lucas to deliver whatever vision he'll create. "I have no idea where George is going with it, but I would support him in any way I can. Whatever works for the movies." 

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sound advice



AN INTERVIEW WITH SOUND MAN BEN BURTT

by Jamie Painter

While the visual splendor of the *Star Wars* trilogy is obvious, many audience members did not realize that what they were also *hearing* was truly revolutionary as well. And yet, when we recall those films, how easily we associate Chewbacca with his bearish cry, R2-D2 with his electronic sigh or Darth Vader with his ominous breath.

Recently, the *Insider* the pleasure of speaking with Ben Burtt about his tremendous contributions to the sound design of *Star Wars*, *The Empire Strikes Back* and *Return of the Jedi*. In addition to being the principal creator of many of the sound effects for these films (as well as for *Raiders of the Lost Ark*), Burtt has gone on to edit, write, and direct for film and television. In the past four years, Burtt has worked on the *Young Indiana Jones* TV series, beginning as a second unit director and recently writing and directing a two-hour movie shot in Prague called *Young Indiana Jones and Attack of the Hawkmen*, which is scheduled to air this fall on the Family Channel. Burtt has also directed the IMAX films, *Blue Planet*, a 1991 film for the Smithsonian Institute, and last year's *Destiny in Space*, a documentary on the Space Shuttle. Currently, Burtt is in preproduction as the writer and director of another IMAX film; this one on what he knows best—special effects.

How did you first become involved in film, and what in particular attracted you to sound?

I was interested in filmmaking as a hobby since I was ten years old, and made films for fun over the years, long before the days of video—this was back in the late 1950s. When I was six years old, my father had brought home this gigantic, old tape recorder from his university, which at that time was a most unusual device. Nobody had one at home. And that really led to an interest in recording sounds.

I never looked at it as a career. I went to college and got a degree in physics. I wanted to be a scientist and an astronaut, but I continued to make films. I made a couple eight millimeter films, and one of them won a national student film festival. After I graduated from college, I made some films in my hometown, and that led to a scholarship to

USC Film School. There I got more training, and I maintained an interest in sound. I got a job in the sound department, helping other students mix their sound tracks and record sounds. No one was particularly interested in sound in terms of a career. Everyone wanted to be a writer/director, but I found that sound was a unique area of creativity.

George Lucas had been a student there five years before I was there, and he came to USC looking for some people to work on *Star Wars*. He wanted someone who could record sound and had an interest in sound. And I was the only one. I was still a graduate student finishing my degree, and I did have part-time work on the side as a sound editor for various low-budget films. One of the first films I developed sound for was for Roger (Corman's) *Death Race 2000*. I was also working at Graphic Films, in Hollywood, that did educational and scientific films. I had a part-time job there doing sound editing, mixing and P.A. work. George was looking for someone who could collect sound and compile things to listen to that might be useful in *Star Wars*.

So initially you were not hired on to be the sound designer?

There wasn't such a job then. It started out the way a lot of the employment at Lucasfilm continues to be—often they will hire young, relatively inexperienced, and inexpensive talent, and give them an opportunity to work in the "back room." That is the opportunity I got. They [Lucas and producer Gary Kurtz] sent me a Nagra tape recorder and some microphones and said, "Can you collect some sounds for us?" And I said, "For what?" "Well, we're doing this film called *Star Wars*." They let me have a script and I looked at Ralph McQuarrie's paintings—this was months before they went off to do the shooting of the film. This was when they were just organizing ILM [Industrial Light & Magic] in Van Nuys.

Did George have a clear idea about what kinds of sounds he wanted for *Star Wars*?



He wanted an *organic* sound track. He wanted the spaceships, the weapons, the vehicles to sound as if they were *real*. Rather than go in the direction that many science fiction films had done prior to *Star Wars* in the electronic tonality direction—films inspired by *Forbidden Planet* and *War of the Worlds* and so on—he wanted the sounds of real motors, squeaky doors, and rusty hinges on the spaceship doors. He encouraged me to record and compile sounds from the real world—acoustic sounds, rather than synthesized things. My first specific assignment was to develop the sound for Chewbacca.

I understand that you collected many different types of animal sounds and combined those sounds to create the voice of the Wookiee.

It turned out to be favoring the recording of bears, but also quite a number of other mammals. I went to Marineland and recorded walrus, dolphins and other animals. I went to different zoos and animal collections to record cats and birds. They wanted to develop the sound before filming so that Peter Mayhew, who played the Wookiee, would animate the mask in conjunction with the type of sound I developed. Once I started on the Wookiee and I got a look at the script, I began pulling out of the script all of this other material. We had R2-D2. We had robots. We had aliens, weapons, spaceships, environments. Essentially I just took over the job of sound design since I was the only one able to at that point. I said, "Well, I'll start collecting and making sounds for everything."

Were you working alone most of the time in the initial collecting of the sound effects?

I was basically given a recorder and a year on my own recording sounds—going out on my own expeditions. Going out to record animals, or going to a factory to record machinery, or standing out at the end of the runway to record jet planes. For many years, most of the studios in Hollywood had established sound effects libraries, and they used sounds over and over again—sounds that went back fifty years. I wanted to start our own sound effects library. They didn't ask me to do that, but essentially that's what happened. I just set about creating a *Star Wars* library of original material tailored for our specific uses in the film. It was the beginning of the collection which went on with all the films that were done at Lucasfilm up to the present day.

*Have you been given more creative freedom over the years in regards to the sound design for the later *Star Wars* films?*

With the successful results on the first film, I was asked to stay on and work full time as the sound editor. We then called it the sound designer. We thought that description made more sense, since the job was specifically to create new sounds rather than just transcribe old ones. So I stayed on, and on each film, *Empire* and then on to *Jedi*, I had more responsibility and began to take on a whole crew of people. I began to administrate that group as well as focusing on the creative sound design. With *Jedi*, we built our first mixing facility here, and Gary Summers was hired. He was my assistant at that time, and we tried to actually mix the whole film, rather than go to a studio in Hollywood to finish it. We took on that responsibility on our own, and learned as we went.

What have been some of the most challenging sound effects that you've achieved?

Anything which had to do with language or a character presentation. Because to give a character life and a reality—the audience is very sensitive and critical to that. They may not be quite as sensitive to your creation of an explosion or laser gun, but something that involves communication and an attempt to portray emotion, certainly is subject to more scrutiny. Each film required different characters and elaborations of older characters, and there was always on each film several hundred sound effects projects. R2-D2, certainly on the first film, was the hardest sound because it was the most abstract. It had to be worked over from scratch.

You did a great deal of research on languages. What were some of



Burt developed alien languages from real sources. Nien Nunb (top) spoke Haya, an African dialect from Kenya while the Ewoks (center) borrowed from a Mongolian nomadic tribesmen dialect known as Chalmuk. In addition, unusual sounds became familiar *Star Wars* sounds such as Han Solo's blaster (bottom) which was actually made by tapping a cable wire connected to a radio tower.

*the languages used for characters in the *Star Wars* trilogy?*

For Greedo (in *Star Wars*), there was an Incan dialect called Quechua. There were also quite a few others. There was also Nien Nunb who was Lando [Calrissian]'s co-pilot in *Jedi*. He was speaking Haya, an African dialect from Kenya. We got a student from Kenya named Kipsang Rotich to speak that. We used a lot of actual Haya phrases which were recognized later in his country when the film played there. It caused quite a sensation because the people could understand what the character was saying. Fortunately, he was saying things that were comprehensible to the story. He became a minor movie star in Kenya for a while.



For the Ewoks, we used a lot of Chalmuk. It's a Mongolian, nomadic tribesman dialect. There were other examples of Zulu being used for Jawas. We tried to pick things that were not recognizable by the general North American or European audience. When you use a real language, the advantage is the intelligence behind it, and the reality and detail that is hard to invent on your own.

When the films were shown in foreign countries, did you supervise the mixing for those particular languages?

Star Wars was dubbed into at least nine languages, and then it was subtitled in other places in the world. With *Star Wars* and with *Empire*, and less so with *Jedi*, we went to the foreign countries and supervised the mixing. We kept everything the same in terms of alien voices—Chewie and Artoo sounded the same—and we would redub the English-speaking characters. We would cast voices in the foreign countries who had the same character qualities, but they would be a French or Italian actor. That was always fun to do. The film would take on a real different flavor. The French version of *Star Wars* I thought was the most interesting sound track. Something about the language made it sound very poetic, and a lot of things seemed to actually rhyme.

Which of the three film in the Star Wars trilogy are you most proud of in terms of your work?

The typical situation is that when you finish, you're so tired of it. You had a goal, and you usually see how you didn't get close to that



Chewbacca owes his vocal chords to the growl of a black bear and a number of other mammals that Burt utilized.

goal. Going back a year or two later, you've forgotten all of that. You see the good parts, and say, "Oh, that wasn't so bad!" So as time has gone on, I've gotten more forgiving of the films. But I was never upset with them.

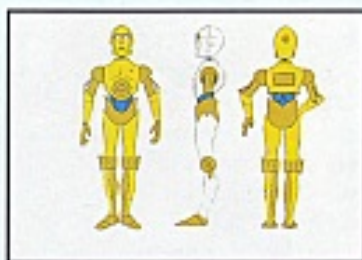
Certainly *Star Wars*—I was so young and hadn't done that sort of thing before—was exciting because I got so much attention and reinforcement in my career. On *Empire* and *Jedi*, I tend to be more critical of my work because I'm comparing it to other expectations. I don't see the films that often, but my

children were watching *Jedi* last week on laser disc, and I thought it sounded great!

The first film [of the trilogy] established some particular styles. It established the basic sound of the laser weapons which really became the standard in the industry as a whole, and I still hear derivatives of that kind of sound all the time, be it *Star Trek: The Next Generation* or *Space Precinct*.

I was watching a TV special, "The Making of Star Wars," in which you're shown tapping a cable wire connected to a radio tower. This sound was eventually used for the blasters (laser weapons). How did you discover this effect?

You get yourself on the alert with your environment. Lots of sounds you'll just hear by accident. That sound came about while I was hiking with my family, in the Pocono Mountains in Pennsylvania. My father's backpack caught on a wire—we were walking under it—



Great Heep

The Great Heep is probably the least seen *Star Wars* spin-off. It aired in 1986 at a time when one generation of fans was drifting away from the fold and a new generation hadn't quite gotten involved yet. It has never been re-run or released on video.

The Great Heep was an hour-long *Droids* primetime special written by sound maestro Ben Burtt and produced by Nelvana—the Canadian animation house who did all the *Star Wars* animation including the legendary Boba Fett sequence from the *Star Wars Holiday Special*. Nelvana currently produces the Saturday morning hit *W.I.L.D.C.A.T.S.*

The story revolves around C-3PO and R2-D2 traveling to the planet Biiitu to join their current master Mungo Baobab. They

arrive to find the planet controlled by a gargantuan evil droid called the Great Heep, who is in cahoots with the Empire and the evil Admiral Screed to enslave the planet and strip-mine all its resources. Mungo and the droids secretly conspire with the natives to overthrow the Great Heep and the Empire.

The show is most notable for the character development of R2-D2. The Great Heep feeds himself by sucking the life out of Artoo units like cough lozenges. R2-D2 is set up in a droid hotel luxuriously outfitted for the Heep's unwitting and doomed "harem." In it we see Artoo wolf whistling and making google eyes (to the extent that it's possible for a droid), at a cute pink (read: girl) Artoo

unit, named KT-10. The two lovestruck droids are cavorting romantically in the lubrication pool when suddenly pink KT-10 is plucked away to feed the Great Heep. After some Artoo heroics (via the seldom seen R2-D2 para-sail) help save the day, R2-D2 and his band of liberated droids find poor pink KT-10 and revive her, joining together to form a droid to droid resuscitation.

The Great Heep, a rare example of events in the *Star Wars* universe prior to *A New Hope*, is also notable for the contribution of British celebrity Long John Baldry as the voice of the Great Heep, and ex-Police drummer Stewart Copeland who is credited with creating additional music.

—Jon Snyder



and it made this great sound. I actually had the Nagra with me. I always carry it around just in case. Often times, you'll find a great sound and you'll go back later and you can't get it. So I recorded there and that became the basis for the lasers. That particular sound is so widely imitated, that I get a little smile about having the effect on that because it was far reaching beyond *Star Wars*.

The lightsaber also seems to be a favorite with everyone. Oddly enough, it was the first sound I ever made for *Star Wars*. When I read the script, I immediately had something in mind. It was an old motor on a projector at the USC Cinema Department. I went and recorded it right away. The humming sound was partly based on that motor. And of course Artoo, as I look back on it, I realize how lucky we were to get something that really worked because it is so abstract. There's really nothing quite like it before or after in terms of character sounds.

Has the advancement of technology changed the way in which you design sound tracks?

There's been a tremendous revolution for the use of computers in the editing process of films. You can still go out and record organic sounds with your portable tape recorder, bring them back, and instead of what I used to do, which was transcribe it on to magnetic film stock or 1/4 inch tape, and then work with it mechanically by splicing and cutting it up with a razor blade—now you can do all of that in a computer. There's so much you can do now once a sound is transferred into the digital domain. In terms of modification and processing of sound, it's just opened up a whole new world and replaced basically all the old methods.

But personally, if I'm going to design sounds, my tendency is still to go out and record as many real acoustic things as possible, then transfer them into the computer realm for manipulation and editing. There are some real advantages and time-saving techniques. The digital revolution has allowed one person to do what took much more equipment and time in the past.

Over the past twenty years do you see people taking a greater interest in the field of sound?

There's been a real revolution in the interest of sound. There's more money and interest in creating specific design sounds for films. It's become more commonplace nowadays. It wasn't that way in the ten or fifteen years prior to *Star Wars*. Sound editing had fallen on the wayside. It was looked upon as just a technical area—not a creative zone as much. There's been a lot more people employed in sound and there's been a lot more equipment and inventions to work with.



Director Ben Burtt, Sean Patrick Flanery and David Tattersall (Dir. of photography) on the set of *Young Indiana Jones and the Attack of the Hawkmen*.

That's all come about in the last twenty years since *Star Wars* came out. And there's a lot more expectations on the part of the audience that the sound track will be more dazzling or louder. They expect better sound tracks. And sound tracks in general are much more detailed than they ever were.

Sounds seems to be an aspect of filmmaking that is often taken for granted by many audience members. Do you feel that the general public underestimates the importance of sound design in films?

The "magic" of sound—I would like to keep it hidden from the public. Because it's really one of those few areas that you can still have a great deal of manipulation of the public's emotions without them being conscious of it. There's been so much written and shown about visual special effects and how they're done, that audiences are much more critical now and more aware of how things are done. My kids will watch something and they'll say, "Oh, look at the matte-lines. I can see the strings." It will ruin it for them. Whereas I saw that as a kid and I thought it was great.

I think that sound, although there has certainly been a lot more awareness in the last decade, is still an area where there's a lot of subliminal effects that you can have on the audience. They're not aware that they're hearing something that wasn't real. A lot of people think that that microphone hanging over the set is getting all you need—all those voices, explosions, background ambiences—the fact of the matter is that virtually none of those are usually part of the actual shooting. They're all added later by somebody carefully

selecting sounds and putting them in the film.

Do you have any desire to direct feature films?

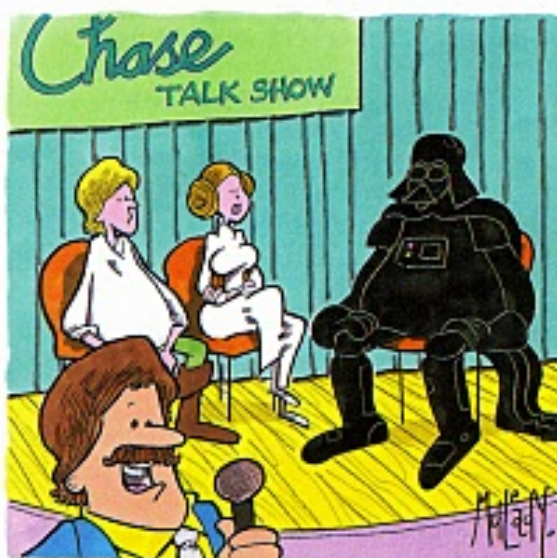
Yes, of course. In the meantime, I've directed a few IMAX films, a couple documentaries, but the *Young Indy* experience certainly is great because it gave me the chance to work in drama, with all the routine kinds of challenges you get on a movie set. I was also editor of the show, and then I did some sound design and writing. I got a chance to do a bit of everything.

What were some of the IMAX films that you directed?

Blue Planet, which was a film for the Smithsonian which came out in 1991. I was generously billed as principal director of that, but there were other directors that did segments of the film. Then I shot segments for a film called *Destiny in Space*, which came out last year, which is about the space shuttle. Currently, I'm directing an IMAX film on special effects, of all topics. That goes into production this summer. We're seeking *Star Wars* and other Lucasfilm footage for that project but nothing has been confirmed yet.

Will you possibly be involved with any future *Star Wars* films?

It's just too early in the process to anticipate a commitment. I've been involved a bit with working on the new restoration because we're going to have to dig out all the old tracks and all the old music, and I'm probably the only one who knows where everything is. I'll probably be involved certainly as a consultant in that. I guess I feel a historical responsibility to have some say in it. 



"ON TODAY'S SHOW - DYSFUNCTIONAL FAMILIES!"



skin deep

Star Wars Tattoos

by Jon Bradley Snyder

Some of the great masterpieces in *Star Wars* fan art are indelibly etched into human flesh. *Star Wars* tattoos may be few and far between but for some folks they are an inspired way to show devotion to their favorite films.

Much has changed in the world of tattooing over the years. The inks are better, the stigma of having one has been reduced, and lots of talented youngsters who might have otherwise made a living doing comics or commercial illustrations have become tattoo artists.

San Francisco tattoo artist Aaron Cain is a case in point. Like so many readers of this magazine, Aaron can look you right in the eye and say, "*Star Wars* changed my life." It's no boast, no conceit, just a simple fact. For those outside of *Star Wars* fandom it may seem like a completely cornball statement. *Star Wars* certainly isn't the only thing that changed Aaron's life, or the lives of millions of other fans, but it had a huge impact that resonates to this day.

With the help of people like Aaron that huge impact is now making it onto human skin. Heck, if you're going to give up a patch of flesh to something it might as well be to a phenomenon that changed your life, right? Aaron has one of the most exquisite pieces of Boba Fett art I've ever seen jumping off his right calf. The crux of his Boba Fett tattoo is not just a pop culture fashion statement, it's an homage to the grand mythology of good

versus evil created by George Lucas.

For all his life Aaron has been drawing, both on paper and on himself. As a kid in school he drew full sleeves on his arms instead of doing his school work. He apprenticed with experienced tattoo artists when he was younger and now works at Everlasting Tattoo in San Francisco.

Aaron only gets requests to do *Star Wars* tattoos about once a year. The Princess Leia he recently did would run you around \$200.00. "We are a moderately priced shop. You could find somebody to do it cheaper, but bargain shopping is not the best way to go about getting a nice piece of artwork for the rest of your life."

What's the most important thing to think about when getting a tattoo? Aaron says it's understanding the commitment. There is no point in getting something if you are already thinking about having it removed. "People do that all the time, they come in to the shop and ask about removal, and I say 'Well, get out.' Save yourself the time and pain."

Sue Surls knew what she was getting into. She had been a long-time *Star Wars* fan and felt like she wanted to do something on a more unique and personal level. "Basically, I just felt the need to externalize my devotion for a story that touched me so profoundly," she says. Sue's thoughts echo the sentiments of most people with *Star Wars* tattoos. You may never get one yourself, but they are hard not to admire.

We could not have run this article without the cooperation and assistance of the artists and studios featured in these photos: Aaron Cain and Mike Davis at Everlasting Tattoo in San Francisco CA (Phone: 415-928-6244), Nick Wiggins at Mark of Cain Tattoos in Champaign IL (Phone: 217-355-9472), and Dave Waugh at Little Vinnie's Tattoos in Westminster MD (Phone: 410-876-4638).





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insider 26

THE WRITE STUFF

Star Wars Insider talks with Star Wars Universe author Kevin J. Anderson

By David Pescovitz

Kevin J. Anderson is a scribe in the *Star Wars* universe. When 1997 finally arrives, Anderson's *Star Wars Chronology* will be released to seamlessly tie together more than 5,000 years of relationships, battles and victories in an intergalactic historical bible. But the author of the best-selling *Jedi Academy Trilogy* is not only documenting the *Star Wars* history, he is also creating much of the mythology.

Anderson's latest adult *Star Wars* book, *Darksaber*, will be published in October. But *Darksaber* is only a small fraction of the prolific writer's recent accomplishments. His 13th non-*Star Wars* novel, *Blindfold*, also hits stores in October. In the *Star Wars* universe, Anderson is continuing the concept of the new *Tales from the Mos Eisley Cantina* short story collection he edited. Once again, he is gathering other great science fiction writers from the



Kevin J. Anderson

Star Wars universe and elsewhere for two more collections: *Tales from Jabba's Palace* and *Tales of the Bounty Hunters*.

Anderson is also a frequent collaborator. He has worked with his wife, Rebecca Moesta, to weave plots for their *Young Jedi Knights* series of novels for young adults. The two are also explaining real science for several children's education books set in the *Star Wars* universe and penning the text for two high-tech *Star Wars* pop-up books. In addition, Anderson spent time this year surveying the *Star Wars* spacescape with artist

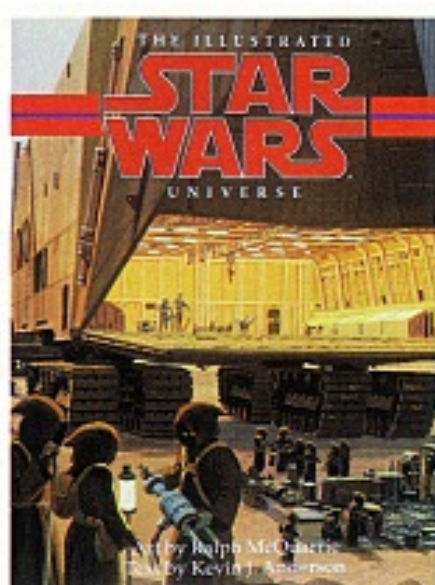
Ralph McQuarrie for *The Illustrated Star Wars Universe* and dove into the comics medium with Tom Veitch for Dark Horse's *Dark Lords of the Sith* series. Anderson's own *The Sith War* comic series will follow. The *Star Wars* saga, and Anderson's, has truly just begun.

Star Wars Insider spoke with Kevin at his home in Northern, California.

I understand you also have experience as a non-fiction technical writer.

I got into technical writing to make a living. I was interested in the science and the writing and I wanted to be able to pay the rent doing something with that. I worked for twelve years and I'm still working at the Lawrence Livermore National Laboratory as a technical writer and that seemed like the perfect compromise if I had to go to a job. Here I am at this giant research lab where they're playing with super com-





puters, immense lasers, huge magnets, cryogenics and all kinds of other interesting stuff and I'm writing brochures about it. That's like a dream job for someone who's interested in science fiction. But the reason I got into science and technical writing was because of all the work I had already done writing fiction. It's incredibly difficult to make a living as a fiction writer. I didn't want to be starving in a house trailer someplace. I'm still working part-time at the job, even after some 35 books have been published just because of the way royalties are drawn out and publishers' staggered payments.

I understand you've been to a number of inspiring locations to research your books.

I've been to the Nevada nuclear test site a number of times and the Los Alamos National Laboratory. I've also been inside the Department of Energy headquarters. Just this last Christmas we went to the NORAD Cheyenne mountain complex in Colorado Springs. I went down into one of those Minuteman missile silos and I was in the control bunker. When I think back about it, I think I'm living science fiction. I constantly try to learn and see new things because it all goes into the database into my head and I never know when it's going to be used. In fact, there were a bunch of scenes in my *Jedi Academy* trilogy set in this Imperial research lab which of course has no connection whatsoever to the Lawrence Livermore government lab where I've worked for twelve years. (laughs) I've also been to the bottom of the Grand Canyon and the top of Mt. Whitney.

Do you remember the first time you saw *Star Wars*?

I think I was a freshman in high school.

That's one of those questions like asking where someone was when Kennedy was shot or when man landed on the moon! I certainly never imagined that now, twenty years later, I would be working in the *Star Wars* universe. I was in high school with some friends and we heard there was a new science fiction movie out. I was in a small town in Wisconsin and it just seemed to be a big budget science fiction movie so we went to see it. We walked into walls coming out, we were so stunned by it.

How did you become involved as a writer in the *Star Wars* universe?

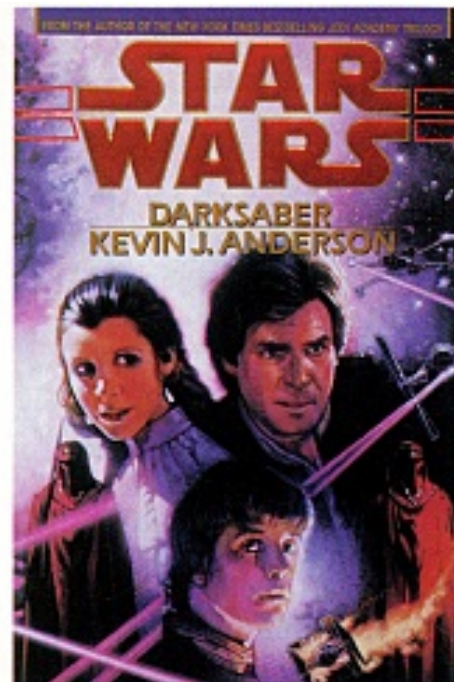
When I started with *Star Wars*, I had already published a number of other science fiction books. I got a phone call from my editor saying "Kevin call me back, you'll never guess," and hung up. I came home too late to call her back East so I had to wait all night. I called her the next morning and said "What? What are you asking?" She said "Do you like *Star Wars*?" I said "Of course I like *Star Wars*, everybody likes *Star Wars*. What did you want?" And she said "How would you like to write three *Star Wars* novels?" This was before I knew that Timothy Zahn was writing stories, before *Heir to the Empire* came out and the recent surge in popularity. I thought long and hard for about a tenth of a second and said "Sure, I'd love to."

Can you describe your writing process?

I do a lot of my writing with a hand-held tape recorder while I'm out hiking. Every year I go to Death Valley for at least a week and work on stuff there. In fact, I've done a lot of Tatooine scenes in Death Valley. I also go up to Sequoia National Park with the big trees. There's one scene in *Dark Apprentice* where Han Solo and one of his friends are turbo-skiing in the polar ice caps. I wrote that scene while I was up in Sequoia National Forest in the mountains after a big snow storm and all the roads were closed. I was stomping through the forest making my own trail. You could see the trail markers but there were black bear prints and there were my prints and there's steam rising from my mouth and nose and I was panting and dictating into the tape recorder and crunching along and writing this scene about a polar ice cap. I like to write while I'm walking whether or not I happen to walk in a place relevant to the scene I'm doing. I just like to be out and moving so that nobody's calling me on the phone.

Do you write dialogue that way or just paint word pictures that you use later in the books?

(The tapes) are word for word what you



see on the page, after some polishing. I've been doing it this way for ten years now and it's like I'm reading the book in my head out loud. Then we have a typist transcribe it.

After writing a number of books about your own characters, how does it feel to write about someone else's?

It's both easier and harder than doing my own stuff. It's easier in that when I start out a book and say Han Solo walked down the corridor, instantly every person who picks up that book knows who he is, knows what he looks like and what his character is like. So you're starting out with the ingredients that people already know. On the downside, everybody reading these books already knows who Luke Skywalker and Han Solo is and they know what C-3PO sounds like when he talks and if I don't get it exactly right, I certainly hear about it. Creatively speaking, I know a lot of writers claim to have difficulty working with somebody else's characters, but that doesn't bother me. If I were writing a book about ancient Japan, like *Shogun* or something, I would have to do all kinds of research and find out who the historical people were and get to know them as well as I could to set them into my novel. I do the same thing with *Star Wars*. You watch the movies over and over and you read the background materials until you get to the point where you think you know how this stuff works and then you turn the characters loose in your story.

You also edited a collection of short stories about the Mos Eisley Cantina.

Tales from the Mos Eisley Cantina tells the stories of all of the people you saw in the





Cantina scene. You'll learn why the bartender hates droids, how the band ended up stuck on this desert world and why Greedo ended up getting the assignment to track down Han Solo, for example. The stories were written by me and Dave Wolverton, Kathy Tyers, Timothy Zahn, Barbara Hambly, Tom Veitch and a bunch of other *Star Wars* universe writers and science fiction writers.

How did that project come about?

I was up at Skywalker Ranch while the Bantam Books people and Lucasfilm licensing people were trying to think of a way to do a *Star Wars* short story anthology. They were reluctant to do anything that would contradict the stories in all of the big novels because if you have a bunch of short stories with Luke and Leia and Han, you have to make sure they fit in between the books. They were just about to give up and I said why don't you do a bunch of spin-off stories about all of the people in the Cantina? Why did that guy have a death sentence on 12 systems and all that? They liked that idea so much I got the job editing it, and they liked the first one so much they asked me to do two more just like it. *Tales from Jabba's Palace* comes out in December or January and then I also have *Tales of the Bounty Hunters* which is the story of the five bounty hunters who each went out looking for Han Solo.

You've also worked on an art book with Ralph McQuarrie, right?

The Illustrated Star Wars Universe is a big beautiful coffee table book with a bunch of brand new paintings by Ralph McQuarrie coming out in November. Ralph is a brilliant and imaginative artist and he and I would

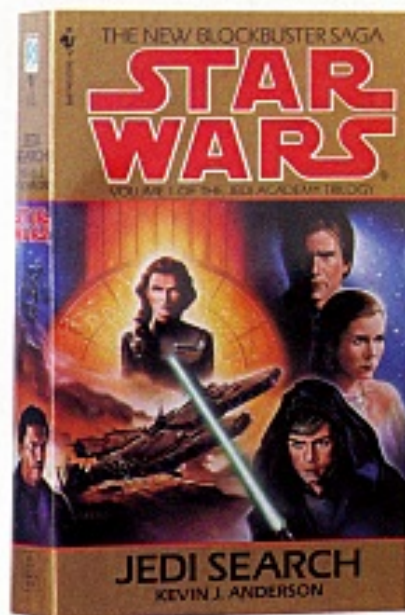
brainstorm the different planets. He'd sketch out things and I'd write out notes. Each chapter is like a *National Geographic* article about the planet. But they're not just dry social studies reports. The article on Endor is written by a stranded Imperial scout who's stuck on this moon and complains all the time. He hates the furry little Ewoks and just wants to go home. There's the article on Bespin by a former used cloud car salesman who now is the tourism director. Most interesting is that there are two planets in the book that have never been seen before. You get a whole chapter of paintings on what Alderaan looked like before it was blown up and pictures of the Emperor's planet.

You just finished co-writing *Dark Horse's Dark Lords of the Sith* comic series. Did you enjoy the experience of working on a comic book?

Those were co-written with Tom Veitch. In fact, he was kind of my mentor teaching me how to write comics. I'm now doing the next six-issue series called *The Sith War* by myself. It finishes the story and ties it back to my own trilogy. I've always loved comics so this is kind of a cool experience for me to be writing some of them. It's really hard to write them. It's a completely different experience. In a book, I have 350 pages to tell you what's going on. But in a comic, it's like a little slide show and I only have a little tiny caption in a little tiny balloon. I have to make sure the art and the visuals tell the whole story the way it's supposed to be told. A lot of the stuff is implied by the characters' expressions and the way the artist draws things. I think it works beautifully with *Star Wars* because *Star Wars* is so fundamentally a visual experience. The story with its aliens, ships and space battles really lends itself to being told in comics. My series is set 4,000 years before the movie. So it's *Star Wars*, but it's not *Star Wars*. It's more like a medieval sort of *Star Wars*. The comics have also been adapted for audio tapes with sound effects and a complete cast of actors reading each of the parts. It's an audio drama like an old radio play, not like the audio versions of some of my other novels with somebody reading the abridged version word for word.

Is there any history Lucasfilm won't let you explore in the books?

We can't talk about the times immediately before the first three movies, like the Clone Wars, for example. We can't talk about Obi-Wan Kenobi and Darth Vader and Luke and Leia's mother because those are obviously very tightly held secrets. If you do stuff with that, even if Lucasfilm would



approve it, that's just asking to be contradicted when the new movies come out. There are plenty of other things in the galaxy to be writing about.


After so many projects, you must feel like you know the characters in the *Star Wars* universe extremely well. Are you ever afraid that when the new movies come out you may not agree with the way the characters act or the stories unfold?

Well, they're not my characters, they're George Lucas' characters. He can do whatever he wants with them. All of my books will always be the second step. They are based on the movies he made. I have a lot of stories I've been telling based on the *Star Wars* universe, but he's the person who created it. It's his sandbox that he's letting me play in. I accepted that from the beginning.

What are your long-term plans?

Well, I plan to keep writing. I keep making these statements like "One of these years I'm going to slow down and write one book a year" and my writer friends say "No, you won't." And they're probably right. In fact, I just turned in a book on a tight deadline and after I dropped it in the Federal Express box, I went camping up in the mountains. I remember very clearly chasing around the picnic table saying "I'm relaxing as fast as I can."

So you really just intend to keep channeling your stories onto the printed page?

I plan to keep writing and tell the stories that come into my head. My co-author Doug Beason jokingly says "Kevin, if you ever stopped writing your head would explode." He's probably right. 



ALMOST EVERYTHING YOU WANTED TO KNOW... (RESPONSES TO YOUR STAR WARS SNAIL MAIL)

by Stephen J. Sansweet

SCOUTING THE GALAXY

For those of you who aren't familiar with the term, "snail mail" refers to a piece of paper that you actually print or write on, stick in an envelope, add a stamp to and hope the post office eventually delivers. That's a far cry from near-instantaneous e-mail (electronic mail) that zaps from one computer to another. *Scouting* isn't quite ready for that. Snail mail alone has stacked up on our desk, so we'll take this opportunity to deal with part of the pile. And keep those questions coming!

The most common letter we get goes something like this: "I know it's easy to find *Star Wars* collectibles in L.A. or New York, but where can I find them in West Virginia... (in central New Mexico...near Dubuque...?)" You get the idea. My answer: Don't give up hope! More and more comics and other stores, dealers at shows and conventions and ads for mail-order merchandise are including *Star Wars* items. You just have to know how to find them.

First, look in your local yellow pages and those of nearby towns. They're all a bit different, so you may not find the same categories, but try these: Antiques, Books, Collectibles, Comics, Dolls, Flea Markets, (Movie) Memorabilia, Posters and Toys. If anything looks even remotely possible either because of a bold-type advertising line or a clever name ("Fun 'n' Junque Antiques," "Galaxy Comix & Stuff"), give them a call. If they don't sell what you're looking for, maybe they know someone who does.

The next best thing is to subscribe to one or more publications that are likely to have ads for *Star Wars* collectibles. You've made a good start with the *Insider*. Also at the top of my list is the twice-a-month, ads-only Toy Shop (700 E. State St., Iola, WI 54990; phone 1-800-258-0929). In addition to getting names of lots of dealers, you'll be able to compare prices to get the best deal. Also there's an extensive

state-by-state listing of toy and collectible shows.

Two magazines that I'd recommend highly for their stories, price lists and ads are *Tomart's Action Figure Digest* (3300 Encrete Lane, Dayton, OH 45439; phone 513-294-2250) and *Action Figure News & Toy Review* (556 Monroe Turnpike, Monroe, CT 06468; phone 203-452-7286). There seems to be a new toy or action figure magazine popping up each month, but these two have been around the longest, and their editors know *Star Wars* very well. (I worked with Tomart's editor on *Tomart's Price Guide to Worldwide Star Wars Collectibles*, and he's got some incredible stuff in his own collection.)

Many dealers offer price lists or catalogs, usually at a moderate cost that's refunded with your first order. The most extensive I've seen is a tabloid newspaper-size, *Star Wars*-only catalog of new and collectible merchandise from *Star Force Collectibles*, which also has opened the first *Star Wars*-only store that I know of (367 N. Magnolia #103, El Cajon CA 92020; phone 619-588-7697).

Now, on with some of the other mail.

☆ ☆ ☆

Dear Scouting:

Me and my friend Jamin T. have had this argument for a long while. Who would win if the Imperial Forces went up against *Star Trek*? Do you guys think that would make a really good story for a comic?

Brett U.

Trapper Creek, AK

I'd say an authorized crossover is unlikely. But there have been some fanzines and parodies (*Mad* magazine has run a few) that place one or two characters from one of the "Star" worlds into the other, and I've seen an older, unauthorized straw-in-cap plastic thermos jug from Thailand with an illustration of R2-D2, C-3PO, Darth

Vader—and the starship *Enterprise*! I think that's about as close as the two worlds will come.

☆ ☆ ☆

Dear Scouting:

There was a man at a toy convention selling a "gold" Darth Vader carrying case for \$550. Is there such a thing or is it a bootleg? If it's true, how many were made and how much is it worth? The dealer said only 100 were made in the world. I wasn't sure so I had to write.

Ralph H.
Piedmont, CA

I cringe at the price (the one I have is marked \$2 on the back in indelible ink), but the dealer got his info from my book, *Star Wars: From Concept to Screen to Collectible* (Chronicle Books). The gold vacuum-plated Darth case is pictured on page 109 and is the basis of the book's cover. About 100 or so of the black plastic action-figure carrying cases were plated gold for a packaging test for the upcoming C-3PO "gold" cases. I've also seen the cases in a non-plated mustard-gold color and in white with some black flecks. Prices have been in the neighborhood of \$150 and up—way up, apparently.

☆ ☆ ☆

Dear Scouting:

I recently rediscovered my *Star Wars* toys and have questions on what two of them are. One is a gray droid that looks like C-3PO but has big blue-gray bug eyes. The other is a vehicle that is orange-brownish with a slightly darker shaded rear section that can swivel. The guns also move. I am also curious as to how rare and/or expensive another toy I have is. It is a Chew



bacha action figure approximately 15 1/2 inches tall with a 1978 date. Finally, I have always wondered what happened to all the costumes. They needed a lot of them (stormtroopers, scouts, etc.). Can you buy them or replicas anywhere?

Tom H.

Alexandria, VA

Your small figure is 4-LOM, a bounty hunter from *The Empire Strikes Back*. The vehicle sounds like one of Kenner's mini-rigs, the AST-5 (Armored Sentinel Transport). It never appeared in the film, but—as Kenner's designers said—it looked like it could have been just off-screen. The Chewbacca large figure or doll is fairly common; complete but without box, it goes for about \$75+. Most of the costumes you ask about went to the Lucasfilm archives or were destroyed. While there are a few originals floating around the collectors market, most of what's out there is fake. Lucasfilm has, up to now, never authorized a complete costume replica but Don Post is about to issue a licensed, high-quality exact duplicate of Darth Vader's mask from *The Empire Strikes Back*. It will sell for around \$1,200.

★ ★ ★

Dear Scouting:

I have only recently been inspired by the original Kenner action figures. I am looking for a complete collection, but do not wish to spend \$50,000! Is there any hope for the frugal shopper? Where do I start? Do you have an answer to my *Star Wars* prayers?

Austin B. III

Simsbury CT

You didn't say whether the figures had to be mint on their original cards. If not, you still can pick up many of them loose but complete at flea markets and other shows for \$3 to \$5 each. Since there are 93 original figures (plus one more version of C-3PO and two of R2-D2), you could pick up a large part of the collection for under \$500. But some of the rarer figures like Yak Face might cost close to \$100 even loose. I'd also suggest that you start buying the new Kenner figures when they're issued. Today's store stock is tomorrow's collectible.

★ ★ ★

Dear Scouting:

I have an important question that only the likes of George Lucas may be able to answer: What are "The Adventures of Luke Skywalker"? On the title pages of the original novelization (and in many other books) there is a caption reading "From the Adventures of..." When I was only one year old, my mother heard about "The Adventures..." and tried to find it. Once, she tells me, she saw a green book with white lettering called "The Adventures..." at a library near my home, but she was in a hurry and left without getting it. From that time on, she could never find it. Everywhere she went, people seemed ignorant of it. Just recently I was re-reading *Splinter of the Mind's Eye* and saw the caption. My mind flashed to my mother's stories of her quest for this book. Can you help me find it?

Since George Lucas is busy writing the next trilogy, we'll try to tackle this one. I'm afraid your mother's quest has been a bit in vain. "From the Adventures of Luke Skywalker" is a literary conceit, part of the title and cover for the *Star Wars* movie novelization and related fiction. Remember, the saga took place "a long time ago," and the prologue tells us it is from the "Journal of the Whills"—another "book" that doesn't exist except in the fertile imagination of George Lucas.

Please send your questions and comments to **SCOUTING THE GALAXY**, *The Star Wars Insider*, P.O. Box 111000, Aurora CO 80042. Individual replies aren't possible because of time constraints, but we'll try to answer the questions of broadest interest in the column. Letters may be edited for grammar, sense and length.

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